VOLUME XXIX
NO. 1

WHOLE NUMBER
734

VOGUE

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SOCIETY
THE HOUSE

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VOGUE

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VOGUE

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Complaints.—Subscribers who fail to receive a single copy of Vogue should immediately notify the Head Office. Readers who are unable to purchase Vogue at any news stand or on any railroad train or steamboat will confer a favor by promptly reporting the fact.

Entered at N. Y. City P. O. as 2d Class Matter.

3 January, 1907

QUICK PRINT SECTION

THE heading of this page, "Quick-Print section," should have a word of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

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DESCRIPTIONS OF FASHIONS

PAGE 15

LEFT FIGURE.—Walking suit of blue and green striped serge, trimmed with black military braid; the collar, vest fronts and cuffs are of white cloth, embroidered in green and blue, and braided with very fine black silk cord. The belt is of very wide braid, and across back is folded at middle; cube-shaped black crochet buttons finish ends of braid straps. The skirt is in gores, strapped with braid above inset plaited panels.

MIDDLE FIGURE.—Walking costume of gray and black check suiting, with collar and inset bands of light gray broadcloth braided in black and red soutache. The pony coat is slashed in vest effect, and small panels of scarlet cloth are inserted at ends, and trimmed with bows of black braid, caught by burnished gilt buttons at ends. Military braiding and buttons ornament fronts and the edges of slashings at lapels and shoulder insertings are piped with gray taffeta.

RIGHT FIGURE.—Reception gown of pale amber chiffon velvet, piped with bronze satin, and trimmed with velvet-covered buttons and satin cord loops in simulation of buttonholes. Bands of Venetian point lace are inset in skirt and bodice, and the yoke band is embroidered in silver, blue and black. The tucked yoke and collar are of ecru net, which is also used for the under sleeves.

PAGE 19

LEFT FIGURE.—Princess costume of light blue liberty satin with narrow insertings of Duchesse lace on each box plait, which interlace in design at lower part of skirt. Three deep folds in tuck effect are at hem. The corsage is ornamented by large gold cloth leaves, heavily embroidered in pale blue and caught through a latticework of gold lace; scarf ends of blue chiffon fall from the fichu, and gold tassels finish the scarf ends. A twist and bow of gold ribbon trims the sleeves, which are box plaited at lower part.

MIDDLE FIGURE.—Princess effect of pale amber velvet, with bertha and lower sleeve of point appliqué lace embroidered in silver, the tucker of lace net embroidered with silver dots, and trimmed with silver ribbon straps and bows; the girdle is similarly trimmed. A shaped band of silver brocade forms the narrow vestee, and a flap of the brocade is caught back on the girdle by velvet-covered buttons. Silver roses and foliage ornament corsage.

RIGHT FIGURE.—Princess gown of bronze net, with pailletted bands in design, mounted over gold cloth, which is veiled by pale yellow chiffon. The bolero is elaborately pailletted, and the scarf at neck edge is of soft bronze satin, embroidered in gold and bronze. The net tucker, like the other parts of gown, is dotted with paillettes, a wide band finishing the lower edge; white tulle folds are at neck edge.

PAGE 21

LEFT FIGURE.—Visiting gown of amphore chiffon broadcloth, combined with self-tone panne velvet and chiffon cloth. The skirt is gored, and is in very wide box plaits at middle front and sides; at sides of fronts are narrow box plaits, with a velvet panel between which, at lower part, it is trimmed with chiffon ruffles edged by velvet baby ribbon in the same shade; rows of the velvet ribbon are above each group of ruffles. The bodice beneath is of tucked chiffon, showing at sides, at middle front, and in the yoke and ruffled sleeves. The sleeve ruffles are edged with the velvet baby ribbon, and a cloth cuff falls over a little flounce of Honiton lace. A Honiton lace barbe trims at yoke edge, caught through velvet ribbon straps.

MIDDLE FIGURE.—Carriage gown in two shades of dull blue broadcloth, the guimpe yoke is of coffee color Bruges lace, with turnover collar, and the high tucked collar is of coffee-color chiffon with lace band at top. Pipings and buttons of velvet trim waist, and cloth-covered buttons with soutache loops ornament the band ends on skirt, and the bib edges of bodice. Sealskin turban, with dull blue Amazon plume, and a twist of bronze gold ribbon around crown.

RIGHT FIGURE.—Walking costume of seal brown drap de velours, braided in self-tone military braid, and fancy gimp, the vestee tops embroidered in gold and brown. The sleeves end in three-quarter length, with braided cuffs, finished at lower part by an embroidered undercuff which is edged by a lace frill. Mushroom hat of Russian sable, trimmed with a sable brown ostrich plume and a cluster of dull silver roses.

PAGE 23

LEFT FIGURE.—Princess gown of ecru broadcloth trimmed with scalloped bands of ecru taffeta, and taffeta buttons. Bolero has black velvet plaited at the neck, and drawn through gold buckles at bust. Scarf of Alencon crosses back of bolero and hangs in long frill in front, almost hiding puff vest of pompadour ribbon, red and black. Sable boa and muff. Black hat with black marabout.

MIDDLE FIGURE.—Princess gown of Nattier blue velvet. Skirt has three four-inch circular pieces set in below the knee. Bolero has wide, full collar of ermine, with gold buckle. Sleeves made of circular pieces of velvet, with frill and drooping puff of Irish lace. Large blue felt hat, with shaded blue plumes.

RIGHT FIGURE.—Skirt of heavy taffeta lys rouge. Coat has collar and bolero fronts of shirred panne velvet. Frills of Alençon in sleeves. Two-piece circular skirt is finished with wide hem at knee and foot. Blue velvet hat with two immense red roses and eagle feathers. Silver fox muff.

COSTUME IN FAMOUS PAINTINGS

[NOTE.—Beginning with the reproduction of the Fete Champetre, one o Watteau's best-known paintings, shown in the issue of 24 May, 1906, there is being published in Vogue a series of engravings from the most famous paintings, in which the costume of the period plays an important part. It will be seen that some of the most distinguished artists of all periods have realized the artistic possibilities of even eccentric fashions.]

FRancisco Goya e Lucientes, whose Family Group is reproduced on page 7 of this issue, was born at Aragon, Spain, on March 30, 1746, and received his first art education at Saragossa. He afterwards visited Rome, and upon his return the talent and speed which he displayed in doing some paintings for the Royal tapestries being made under the direction of the eminent Raphael Mengs, attracted that artist's attention, and won his commendation. For a long time, however, Goya was known as a painter of scenes of the life of the Spanish people, but a portrait of King Charles IV established his reputation as a portrait painter, and the appointment as court painter. In 1824 he went to Paris, living in France until his death, four years later, so it was probably before he left Spain that this group was painted. The central figure seems almost too young-looking to be the mother of the four maidens who surround her, gazing out at the spectator from beneath dark, curly masses of hair. They form an attractive group, though scarcely beauties, in their severely simple short-waisted frocks, one with a partly closed book held idly in her hands, another apparently busy at an embroidery frame.

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THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rai . editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

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RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS: Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 January, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

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When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

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SOCIETY

(Notes under this head, three cents a word; minimum, one dollar.)

DIED

Bishop.—In New Haven, Conn., 25 December, 1906, Timothy H. Bishop, M. D., in the 70th year of his age.

ENGAGED

Delafield-Neidringhouse.—Miss Agnes Delafield, daughter of Mr. Wallace Delafield, to Mr. Albert Niedringhaus of St. Louis.

French-Wagstaff.—Miss Pauline Le Roy French, daughter of Mr. Amos Tuck French to Mr. Samuel J. Wagstaff.

McCook-Whitman.—Miss Janet Alexander McCook, daughter of Mr. John J. McCook to Mr. Malcom D. Whitman.

WEDDINGS TO COME

Elkins-Fox.—24 January, St. Paul's Church, Ogontz, Pa.

Jennings-Auchincloss.—11 January, at the residence of the bride.

Little-Kobbe.—8 January, All Angel's Church

WEDDINGS

Cavendish-Siegel.—Mr. Tyreel William Cavendish and Miss Julia Siegel, daughter of Mr. Henry Siegel were married on Wednesday, 26 December, at the residence of the bride's parents. Best man: Mr. Jerome Siegel.

d'Andigne-Goddard.—Marquis Rene d'Andigne and Miss Madeline Goddard, daughter of Mr. Robert H. Ives Goddard, were married on Saturday, 29 December, at Providence, R. I.

Morton-Comstock.—Mr. Copeland Morton and Miss Frances Comstock, daughter of Mr. Edward Comstock, were married on Thursday, 27 December, at Rome, New York.

Smith-Case.—Mr. Abel Irwin Smith and Miss Helen Wilson Case, daughter of Mr. Albert Clark Case were married on Thursday, 27 December, at the Buckingham Hotel.

Spaulding-Perkins.—Mr. Stephen Van Rensselaer Spaulding and Miss Marion Perkins, daughter of Mr. Thomas G. Perkins were married on Saturday, 29 December, at Buffalo, N. Y.

DANCES

Davis.—A dance will be given on Friday, 11 January, by Mrs. Howland Davis for Miss Hester Davis.

Fairfax.—A dance will be given on Wednesday, 9 January, by Mrs. Hamilton R. Fairfax for Miss Katharine Van Rensselaer Fairfax, at Sherry's.

Gerry.—A dance will be given on Monday, 14 January, by Mrs. Elbridge T. Gerry.

Havemeyer.—A dance will be given by Miss Henry O. Havemeyer on Friday, 18 January, for Miss Electra Havemeyer at Sherry's.

Iselin.—A dance will be given on Friday, 4 January, by Mrs. Adrian Iselin for Miss Louise Iselin at Sherry's.

Junior Cotillion.—The second dance will take place on Tuesday, 8 January, at Sherry's.

Miller.—A dance will be given on Wednesday, 16 January, by Mrs. William Starr Miller for Miss Edith Starr Miller.

Mills.—A dance will be given by Mrs. Ogden Mills on Friday, 18 January, at No. 2 East 69th Street.

Sloane.—A dance will be given on Friday, 11 January by Mrs. William Douglass Sloane at No. 2 West Fifty-second Street.

Thompson.—A dance will be given on Thursday, 10 January, by Mrs. Joseph Todhunter Thompson for Miss Jane Remsen Thompson at Sherry's.

THURSDAY EVENING DINNER DANCES

The second and last of the Thursday Evening Dinner Dances will be given on Thursday, 17 January, at Delmonico's.

Whitridge.—A dance will be given on Tuesday, 22 January, by Mrs. Frederick W. Whitridge.

Tweed.—A dance was given on Wednesday, 26 December, by Mrs. Charles H. Tweed for Miss Katharine Tweed at Sherry's. The cotillion was led by Mr. Grosvenor Atterbury, dancing with Miss Tweed. Present were: Miss Sara Cheesman, Miss Anne Terry Gardiner, Miss Emily Coster, Miss Mathilde Frelinghuysen, Miss Edith Deacon, Miss Edith Cowdin, Miss Georgiana Farr, Miss Stella Dixon, Miss Janet Dana, Miss Rosalie Fish, and Miss Elizabeth Julia Dodge. Mr. and Mrs. Theodore Douglas Robinson, Mr. and Mrs. Barents Lefferts, Mr. and Mrs. Henry Slack Alexander, Miss Caroline McCook, Miss Sylvia Parsons, Miss Mildred Carter, Misses Gladys, Rebecca and Dorothy Kissel, Miss Alice Borland, Miss Lucy Blair, Miss Rosalie Bradley, Miss Dorothy Whitney, Miss Elizabeth Winthrop Stevens, Miss Grace Bigelow Tracy, Miss Helen Thomas Miss Emily Wells, Miss Julia Tuckerman, Miss Hannah Stevenson, Miss May Tuckerman, Miss Louise Vanderhoef, Mr. and Mrs. Charles Auchincloss., Miss Dorothy Jordan, Miss Electra Havemeyer, Miss Annie Kountze, Miss Antoinette Heckscher, Miss Grace Henry, Miss Agnes G. Landron, Miss Louise Knowlton, Miss Rosalie Hinckley, Miss Priscilla Stanton, Miss Cornelia Lee, Miss Grace Moore, Miss Susan Sedgwick, Miss Ethelberta Russell, Miss Lorraine, Miss Lucy Margaret Roosevelt, Miss Gladys Pell and Miss Anne Chandler Pellew.

DINNERS

Burden.—A dinner will be given on Friday, 11 January, by Mrs. I. Townsend Burden.

Fish.—Dinners will be given on Wednesday, 9 January, and Thursday, 24 January, by Mrs. Stuyvesant Fish.

Pooler.—A dinner will be given on Saturday, 22 January, by Mrs. Louis James Pooler for Miss Frances Gordon Alexander.

Sloane.—A dinner was given on Saturday, 29 December, by Mrs. William Douglas Sloane for Mr. and Mrs. Whitelaw Reid.

RECEPTIONS

Callender and de Forest.—Miss Callender and Miss de Forest will be at home on Sundays 6, 13, 20, and 27 January.

Henry.—Mrs. Howard Henry and Miss Grace Remsen Henry will be at home on Wednesdays, 16, 23, 30 January.

Sandford.—Mrs. George Baylis Sandford and Miss Elizabeth Blodget Sandford will be at home on Wednesdays, 9, 23 January.

Weatherbee.—Mrs. Edwin H. Weatherbee and Miss May Weatherbee will be at home on Mondays the 7, 14, 21, 28 January.

INTIMATIONS

Burden.—Mr. and Mrs. James A. Burden, Jr., are at their New York home, No. 7 East 91st Street, for the winter.

Hutchinson.—Mr. Cary T. Hutchinson is stopping with Mr. and Mrs. Hutchinson, at St. Louis.

Stokes.—Mr. James Brett Stokes has sailed for Nassau, Bahamas, where he will remain until May.

Stuyvesant.—Mr. and Mrs. Rutherford Stuyvesant, who sailed on the Providence, will remain in Europe until the spring.

GOLF

Baltusrol Club.—At a recent meeting of the Governors of the Baltusrol Golf Club the following officers and committee were elected.

Governors: Louis P. Bayard, Chas. B. Beckwith, J. Edgar Bull, Samuel P. Davidge, John Ferr, L. P. Bayard, Jr., Chas. D. Freeman, Louis Keller, Wm. W. Page, Chas. H. Post, A. Fridge Raich, Wm. P. Smith, Newton E. Stout, Cornelius J. Sullivan, Edw. G. Thompson, Frederick E. Walker, Grinnell Willis. President: Louis P. Bayard. Vice-President: John Farr. Treasurer: Fred'k E. Walker. Secretary: Louis Keller. Green Committee: Wm. F. Morgan, Cornelius J. Sullivan, Louis P. Bayard, Jr., Louis Keller. House Committee: A. Fridge Riach, Chas. H. Post. Handicap and Tournament Committee: T. C. Ennever, W. L. Garey, Jas. A. Tyng.

FOREIGN TRAVEL

Provence.—Sailing Thursday, 27 December: Mr. and Mrs. George Pollet, Mr. and Mrs. Sydney Smith, Mr. and Mrs. E. S. Speer, Mr. Herbert J. Taylor, Mrs. Lycurgus Winchester, Miss Hope Winchester, Mr. and Mrs. J. A. Wheelock,

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WASHINGTON

ENGAGED

Gaff-Langhorne.—Miss Zaidee Forsyth Gaff, daughter of Mr. Thomas T. Gaff, to Dr. Cary Langhorne.

Huff-Cobb.—Miss Carolyn Huff, daughter of Hon. George F. Huff, to Mr. Murray A. Cobb.

WEDDINGS

Abbot-Black.—Lieut. Stephen Abbot, U.S.A., and Miss Hélène Black, daughter of Gen. John C. Black, were married on Thursday, 27 December, at the residence of the bride. Matron of Honor: Mrs. Frank B. Vrooman. Bridesmaids: Miss India Bell Fleming, Miss Florence McCartney, Miss Madeline Nash, and Miss Margaret Nash. Best Man: Lieut. J. Franklin Bell, U.S.A. Ushers: Mr. Walter Anderson, U.S.N., Lieut. Wade Carpenter, U.S.A., Lieut. Philip Sheridan, U.S.A., and Lieut. Archibald H. Sunderland, U.S.A.

Harrington-Thompson.—Mr. John M. Harrington and Miss Caroline Thompson, daughter of the late Hon. Hugh A. Thompson, were married on Thursday, 27 December, in St. Michael's Church, Charleston, S. C.

Moore-Loudon.—Mr. Hansen Moore and Miss Lucie Loudon, daughter of the late Capt. Robert Loudon, U.S.A., were married on Wednesday, 2 January, at Washington Barracks. The Rev. Roland Cotton Smith, of St. John's Church, officiated. Maid of Honor: Miss Florence Moore, of Los Angeles, Cal. Bridesmaids: Miss Ray Johnson, of Los Angeles, Cal., Miss Emma Dill, of East Orange, N. J., Miss Eleanor Jones, of Haverhill, Mass., Miss Constance Abbott, of Albuquerque, N. M., Miss Susan Hills, of Amherst, Mass., and Miss Belle Lupton, of Mattituck, L. I. Best Man: Mr. William Stewart, of Flint, Mich.

Wheeler-Rives.—Mr. Post Wheeler, second secretary of the American Embassy of Tokyo, and Miss Hallie Rives, were married on Saturday, 29 December, in the American Embassy at Tokyo.

DINNERS

The President.—A dinner will be given by the President and Mrs. Roosevelt on Friday, 11 January, which will be followed by a musicale.

Denny.—A dinner was given by Col. and Mrs. Frank L. Denny on Saturday, 29 December.

Elkins.—A dinner was given by Senator and Mrs. Elkins on Saturday, 29 December, for Miss Pauline Morton.

Marye.—A dinner was given by Mr. and Mrs. George T. Marye on Sunday, 30 December.

Root.—A dinner was given by the Secretary of State and Mrs. Root on Saturday, 29 December.

Taft.—A dinner was given by the Secretary of War and Mrs. Taft on Wednesday, 2 January.

LUNCHEONS

Alger.—A luncheon will be given by Mrs. Russell A. Alger, wife of Senator Alger, on Saturday, 5 January, for Mrs. Garrett A. Hobart, wife of the late Vice-President Hobart.

Root.—The Secretary of State and Mrs. Root gave a breakfast for the Diplomatic Corps on Tuesday, 1 January.

DANCES

Bachelors'.—The first of the Bachelors' Cotillons was given on Wednesday, 2 January, at the New Willard.

Gaff.—A dance will be given by Mrs. Thomas T. Gaff on Tuesday, 8 January.

Kean.—A dance will be given by Miss Kean on Saturday, 12 January.

Sixty Couples.—The Sixty Couples Cotillon will be given at Rauscher's on Monday, 7 January.

Walsh.—A dance was given by Mrs. Thomas F. Walsh on Monday, 31 December.

RECEPTIONS

White House.—A reception was given by the President and Mrs. Roosevlt on Tuesday, 1 January, from 11 a.m. to 1:30 p. m. A reception will be held this evening by the President and Mrs. Roosevelt from 9 to 10:30 p.m., for the Diplomatic Corps.

Cabinet.—Receptions were given on Tuesday, 1 January, by Mrs. Shaw, Mrs. Taft, Mrs. Bonaparte, Mrs. Metcalf, and Mrs. Straus.

Senate.—Mrs. Fairbanks held a reception on Tuesday, 1 January.

House.—Miss Cannon held a reception on Tuesday, 1 January.

Calderon.—A reception was given by Madame Calderon on Saturday, 29 December, at the Bolivian Legation.

Carbo.—A reception will be given by Madame Carbo on Saturday, 5 January.

Pastor.—A reception was given by Madame Pastor on Wednesday, 2 January.

INTIMATIONS

White House.—The President and Mrs. Roosevelt returned to Washington last Monday, from a visit to their country estate, Pine Knot, in Albemarle County, Va. They were absent from Washington about five days.

Senate.—Alger.—Mrs. Russell A. Alger, wife of Senator Alger, has Mrs. Garrett A. Hobart stopping with her.

Clark.—Mrs. William A. Clark, wife of Senator Clark, of Montana, has returned from abroad, and will occupy the Clark residence in Massachusetts Avenue during January.

Dubois.—Mrs. Frederick T. Dubois, wife of Senator Dubois, had stopping with her, during the holidays, Miss Edith Mather and Miss Helen Mather, of Groton, S. Dak., and Miss Florence Ridenbaugh, of Briar Cliff Manor on the Hudson.

Fairbanks.—The Vice-President and Mrs. Fairbanks will give their annual reception for the Senate on Wednesday, 9 January.

Knox.—Senator and Mrs. Knox had stopping with them during the holidays, Mr. and Mrs. Robert Tindle, of Pittsburg.

Louse.—Bonynge.—Madame Bonynge is stopping with her son, Representative Bonynge, at the Cairo.

Boutell.—Mrs. Boutell, wife of Representative Boutell, will give a reception on Friday, 4 January.

Lowden.—Representative and Mrs. Lowden spent the holidays at their country estate at Oregon, Ill., where they had a house party.

Needham.—Representative and Mrs. James C. Needham, of California, are at the Cairo for the season.

Olcott.—Mrs. J. Van Vechten Olcott has returned from New York, where she spent the holidays.

Sherley.—Mrs. Sherley, wife of Representative Sherley, of Kentucky, has stopping with her for the season, her sister, Miss Critten, of Grymes Hill, Staten Island.

Diplomatic Corps.—England.—The British Ambassador and Sir Henry Mortimer Durand, Lady Durand, and Miss Durand, left Washington on Friday, 28 December, and sailed from New York on the American line for Southampton on Saturday.

Pauncefote.—The Hon. Maude Pauncefote, daughter of the former British Ambassador to the United States, will sail on the Carmania, 5 January, for this country, to be the guest for some time of Mrs. Richard Townsend.

Mexico.—Creel.—The newly appointed Ambassador from Mexico, Senor Enrique C. Creel, will arrive at Washington about 15 January.

Norway.—The Minister from Norway and Mme. Hauge, have leased the McKee residence at No. 1753 Rhode Island Avenue, for the winter.

Uruguay.—The Minister from Uruguay and Mme. Lafinur, and the Misses Lafinur, have arrived at Washington.

Vogue, dated 17 January, will be the White and Southern Fashions Number. Price, 10 cents.

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. Until 20 Jan.

National Arts Club Studios. Exhibition of works by the National Society of Craftsmen.

Oehme's. Collection of modern Dutch and French pictures.

Powell's. Water colors by George H. Shorey and marine mosaics by W. Cole Brigham.

Noe's. Paintings by C. C. Coleman. Until 5 Jan.

Keppel's. Portraits of women and children. Until 5 Jan.

Saimagundi Club. Portraits by J. N. Marble. Until 4 Jan.

4 West 40th Street. Wood carvings by Miss F. M. Heller.

Astor Library. Plates from the Etcher and from F. Hopkinson Smith's Venice of To-Day.

Lenox Library. Prints from the A. A. Hopkins collection of photographs of Italian works of art, and (in lower hall) etchings by the late Adolphe Lalauze.

Boston. Museum of Fine Arts. Collection of Italian lace and embroidery, loaned by Signorina Amari.

Chicago. Art Institute. Loan exhibition of engravings and paintings by Frederic Clay Bartlett, William P. Henderson and Edgar S. Cameron, of Chicago. Until 20 Jan.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

EXHIBITIONS TO COME

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. 21 Jan. to 24 Feb.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 9 Feb. to 9 Mar. Exhibits received until 22 Jan.

AUCTION SALES

New York. American Art Galleries. Dr. S. M. Burnett's collection of rare antique Japanese art objects, prints and curios. 7, 8 and 9 Jan., 2.30 p.m. 7 and 8 Jan., 7.30 p. m. On exhibition until 7 Jan.

Mendelssohn Hall. Important collection of oil paintings and water colors by modern French, Dutch and American artists. 10 and 11 Jan., 8 p. m. On exhibition at American Art Galleries. Until date of sale.

GOSSIP

ON 7, 8, and 9 January there will be sold at the American Art Galleries, in New York, a rare collection of antique Japanese art objects, prints, and curios, formed by Dr. S. M. Burnett, who was considered to be one of the best informed collectors of Japanese art in this country. The collection includes notable specimens of colored prints, rare old potteries, iron work, wood carvings, bronzes, swords, embroideries, etc.

At the same galleries there will be on view until 10 January, a large collection of important modern paintings, which are to be sold on the evenings of 10 and 11 January, at Mendelssohn Hall. Among the artists represented are: Jules Breton, Cazin, Corot, Daubigny, De Hass, Diaz, Doré, Dupré, Gérôme, Henner, Jacque, Lenbach, Thaulow, Troyon, Van Marcke, Ziem, W. M. Chase, Hunt, Eastman Johnson, and Turner.

The exhibition of Mr. C. C. Coleman's pictures—The Songs of Vesuvius—at Noé's Gallery, has attracted so much attention that it will be continued until 5 January.

On 27 December Walter Appleton Clark died in New York City, after an illness of several weeks. Although only thirty-one years of age, he has long been well known as an illustrator, much of his work having appeared in Scribner's, Collier's, and other magazines.

Early in January there will be sold at the American Art Galleries, in New York, Mr. H. S. Henry's collection of modern pictures. Although there are only twenty-nine works in this collection, they are all said to be excellent examples, and are valued at half-a-million dollars. Among the pictures may be mentioned Nymphs Playing with a Tiger, and The River, by Corot; Le Retour à la Ferme, by Troyon; Moonlight at Villerville Farm, by Daubigny; The Coming Storm, by Millet; Horse Race in Rome, by Decamps; Falconer, by Fromentin; and The Release of Princess Olga, and Springing Lion, by Delacroix.

At the recent sale of tapestries at the Hotel Drouot, in Paris, a large fine piece of Boucher design brought $14,000; six specimens of hunting scenes, $20,000; and a set of fine Flemish tapestries $10,800.

Sixty-eight paintings by Jongkind were sold at the recent Alexandre Blanc sale in Paris, for a total of $62,580. Summer Twilight on the Merwede, at Dortrecht, brought the highest price, $2,800. The Meuse near Rotterdam in Spring and the Entrance to Rotterdam Harbor sold for $2,000.

An important sale of old porcelains, mostly Chinese, was held at Christie's in London, last week, and netted a total of $89,270. A pair of Chinese vases of the Hang-hse period sold for $19,425; a pair of Chinese (Yung Chin) beakers for $16,275; two large Kien Lung jars, for $8,660, and a Dresden figure of the Count de Kossel with two pug dogs, for $3,255. Four Chippendale chairs, included in the sale, brought $3,675.

Modern pictures by European and American artists, as well as English and Irish painters, will be an important feature of the Irish International Exhibition, which is to be held next year in Dublin. It will be the largest and most representative collection of paintings held in Ireland since 1853.

Another International Exhibition is to be held at Barcelona from 23 April to 15 July. It will consist of fine arts and art crafts generally, and exhibits will be received from 15 to 30 March 1907.

The King of Italy has presented to the Pinacotica gallery, at Milan, sixteen frescoes by Bernardio Luini. These frescoes, which are said to be very beautiful, first came from the Villa Pelucca, near Monza, and afterwards were in the royal palace at Milan.

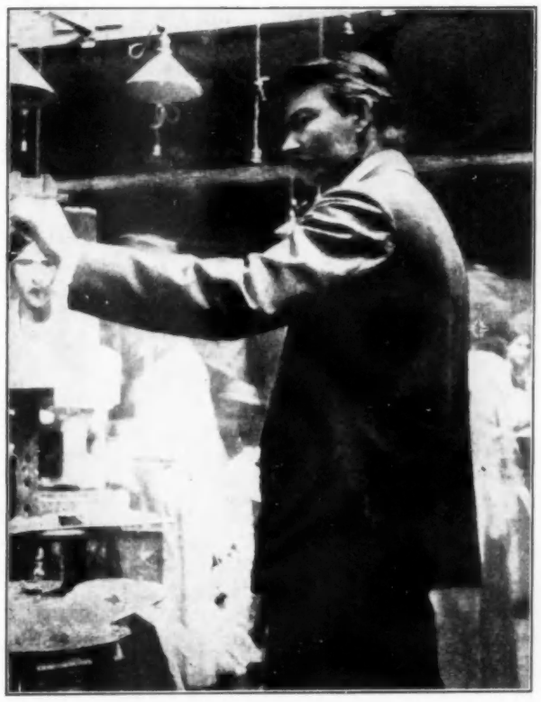
AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Blanche Bates in The Girl of the Golden West
Astor Theatre, B'way and 45th St.
The Daughters of Men
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Henri de Vries in the Double Life
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
The Blue Moon
Criterion Theatre, 44th St. and Broadway
Hattie Williams in The Little Cherub
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Maude Adams in Peter Pan
Garden Theatre, 27th St. and Madison Ave.
The Student King
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44 h St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocrites
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
125th Street Theatre, bet. Park and Lex. Aves.
Our Cinderella
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in The Girl Who Has Everything
Lincoln Sq. Theatre, 66th St. and B'way
Dixey in The Man on The Box
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre 42nd St. West of B'way
Mrs. Fiske in The New York Idea
Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us
Manhattan Theatre, 33rd St. and B'way
Wilton Lackaye in The Law and The Man
Majestic, 59th St. and B'way
Henry Woodruff in Brown of Harvard
New Amsterdam Theatre, West 42nd St.
Richard Carle in The Spring Chicken
New York Theatre, B'way and 45th St.
Dockstader's Minstrels
Princess Theatre, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Matinees Mon., Tues. Wed., Fri.
Savoy, 34th St. and B'way
Alla Nazimova in Hedda Gabler
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer.
Weber's, 29th St. and B'way
The Dream City and The Magic Knight

PORTRAIT PAINTERS OF TO-DAY

ROBERT HENRI

Although this artist is wont to remark deprecatingly that he is not "a popular portrait painter," there is no New York artist who has a more established position in the world of art and artists. He has none of the peculiarities in appearance which even to-day so many persons are apt to associate with the word artist, but no one could see and talk with him for five minutes, meeting him as an absolute stranger, without feeling the forcefulness of his personality. He has a quiet almost diffident manner, speaks in a low voice, without excitement, even sometimes hesitatingly, but one instantly feels the man's magnetism. Tall, slight, with dark hair and eyes, he has the face of a thinker and student, which he is, human nature being his favorite study.



ROBERT HENRI AT WORK IN HIS STUDIO

Mr Henri was born in Cincinnati, Ohio, in the year which marked the close of the Civil War. He first studied art at the Pennsylvania Academy of the Fine Arts, and from there went to Paris, entering the Académie Julian, and later studying at the Ecole des Beaux Arts. As would be thought from the name, Mr. Henri is of French extraction, although remotely so, and had also a Spanish ancestress. Of the great masters of the past who have especially influenced the young artist in his development, one feels that Velasquez, Titian, Hals and Rembrandt have been most powerful. Mr. Henri speaks of Rembrandt with an admiration and appreciation in marked contrast to a certain school of flippant young artists of to-day, who are prone to refer to the great Dutchman as old-fashioned, and out of date.

Although always primarily a figure painter, Mr. Henri has devoted much time to the painting of street scenes and landscapes and it is a snowy street scene in Paris that the French government purchased in 1899, placing it in the Luxembourg, where it now hangs. But of late, it is to portrait and figure painting that he devotes the greater part of his time.

To the fact that there can be no rule in painting portraits, that even one's style varies in painting different people, Mr. Henri intimated was due the falseness of some portraits; that one might almost term a lack of respect on the part of the artist for his subject. A portrait should not be a mere passing likeness, hence the subject must often be studied for a long time, before the outer wall of reserve, self-consciousness, etc., can be penetrated. "One must not plan how to know a person. If he does so the very fact of such a plan makes him artificial in his manner with the one he wishes to know, and it ends with his falling into his own trap. Acquaintance must proceed naturally," says Mr. Henri.

He has no sympathy with sickly art, but he would not be understood as intimating that sickness might not prove a desirable subject, would not infer that only the robust and healthy should be painted. Only it depends upon how the subject is treated. Invalidism may be painted so that one feels not its sickliness, but the struggle that life is making against disease, the vital force still existing.

Mr. Henri has always taught as well as painted, and is proud of his pupils. Even during his Paris days he had a studio where his pupils worked, and which he visited twice a week criticising them. He has decided views on the subject of teaching as well. He lays great stress upon the development not only of powers of observation simultaneously with technic, but of memory.

One realizes how great the need for memory is if one stops to consider. Take a landscape, with its ever changing sky, or a street scene where no one is still. The painter must remember details if he would portray them. Mr. Henri, although he had a poor memory at the start, has so trained it that if it is necessary he can accomplish the feat so often held up as a test by advocates of memorizing details; he can pass a shop window and recall the contents, or impress upon his mind some face that he wishes to paint. On the other hand he objects to overburdening the mind with unnecessary details, and thinks it is quite as vital to be able to forget unimportant things, or banish them to some dim corner of the brain from whence they may be summoned only when needed.

How well Mr. Henri applies his theories to his art is realized when one studies his pictures. The soul of the subject does indeed seem looking out from the painted canvas. These are no portraits where the first impression, be the subject a woman, is of the beauty of gown and jewels, where in admiration of gleaming folds of satin, or the lights and shadows of velvet, one almost forgets to look at the sitters' face. The gowns seem merely a detail. Admirably painted, yes, but shrinking into insignificance. It is the individual, not the accessories that hold the attention. And with the varying individuality, the artist's style varies. In one picture the atmosphere is all boldness, dash, in another it is equally quiet and restful.

A notable example of his work is the portrait of his wife, (reproduced on page 9) who died about a year ago. From the exquisite expression of the beautiful face, the delicate, perfectly formed hands, the picturesque black gown, with old lace, and a quaint, old-fashioned pin on the bosom, all is admirably handled in a manner worthy of the old masters of portraiture. It is one of those canvases destined to live long after the painter.

Mr. Henri spent nearly five months in Spain last summer, and is enthusiastic over its beauty, its people and the life. He is a great admirer of the Spanish character as well, and their appreciation for art.

Mr. Henri, among many other prominent people, has twice painted Bishop Potter, once in full canonicals, and they are most successful portraits. A recent picture is an attractive full-length group of the three little children of Mrs. George Sheffield, painted at Aiken, South Carolina. The little white-frocked boy and girls are delightfully natural, the artist having caught the spirit of the little subjects with the same skill shown in his adult portraits. They are the personification of youth and simple naturalness.

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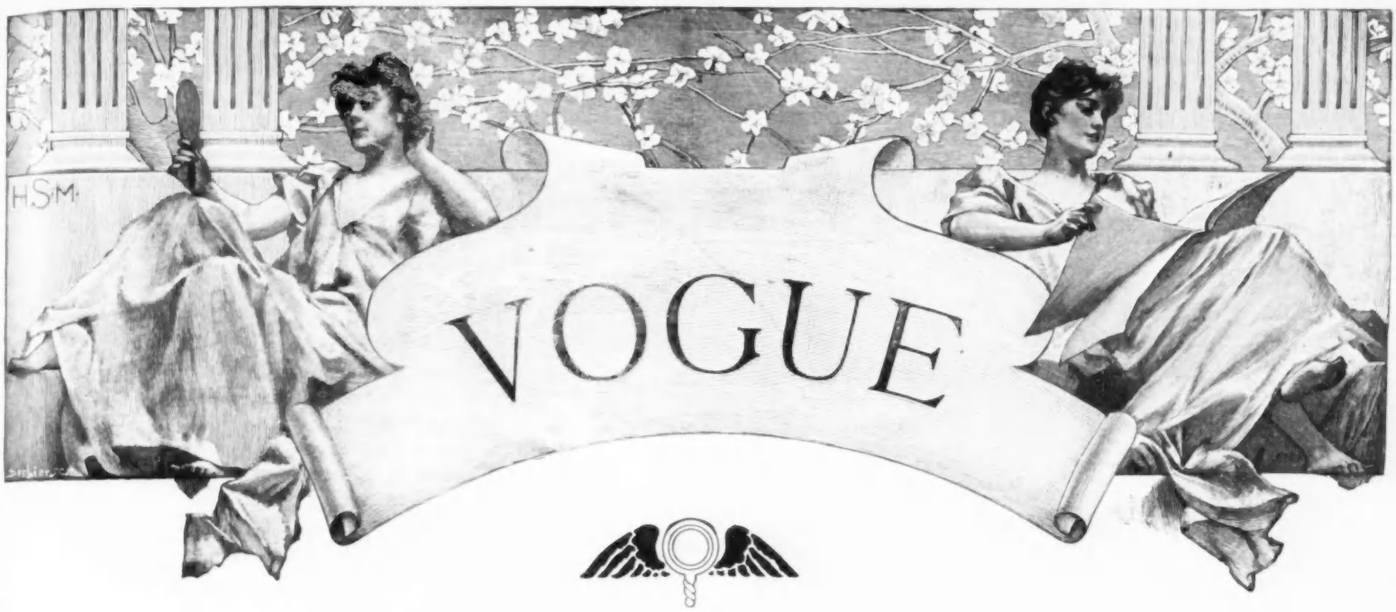

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THE LADY AND THE LAWYER

QUite recently the defendant's counsel in a certain notorious and most unpleasant case, made much parade of the fact that the woman complainant failed to appear. Her absence was represented as arguing a baseless charge against the arrested man, whereas the lawyer who was urging this interpretation, must have known, as all other lawyers and a large proportion of the laity did, that considering the nature of the case, it was more than probable that the woman (as would any other respectable member of her sex) shrank from the brutal treatment she would probably receive at the hands of the opposing counsel. The treatment of women witnesses in court rooms of this country is simply scandalous, and it seems unlikely that conditions will be bettered until some influential body takes the matter up, and agitates for a reform which is second in importance to none that engages the interest and activities of those who strive for betterment. The present practice is to endeavor by the most unworthy means to bring suspicion on the witness, and if she is a woman and there can possibly be hinted at an event which, on its face, appears to reflect ever so remotely on her chastity, it is seized upon and so interpreted as to cast suspicion on her good name. Only a short time ago a perfectly reputable witness appearing against a law breaker, on being asked by the opposing counsel whether she was married or single, stated that she was a widow. Thereupon the counsel in the most sneering tone echoed "a widow?" it being impossible to reproduce in type the insulting interrogation conveyed by this inflection of his voice. Ordinarily a woman would have been so disconcerted by such an unexpected insult that she would have merely nervously answered in assent. Fortunately for her sex in this case the woman answered with some spirit, "Yes, a self-supporting widow," and the reply turned the laugh on the counsel, but imagine women who appear against law-breakers being subjected to this insult and others infinitely more grievous, without the court or even the lawyers in behalf of whose clients they are appearing, uttering the slightest protest.

Fortunately the very large majority of women are not called upon to appear either as principals or witnesses in law courts, but it is a disagreeable experience that is likely to befall any woman or girl in any social circle, and therefore the matter of respectful treatment by lawyers is one to which no woman can afford to be indifferent. The result of the present practice of subjecting women to the grossest insults, sometimes directly made, sometimes by implication, is that the ends of justice are defeated. Laws effecting both persons and property are broken with impunity, in many instances, because the offenders count surely on women holding their peace rather than risking the experience of courts of law, which are so frequently made torture chambers by the unjust methods pursued by all classes of lawyers, although, of course, not by all lawyers. One thing which reflects no credit on counsel is, that if a respectable woman shows ability to parry the attacks, she is quickly treated with a regard for the decencies of intercourse. That the lawyers themselves are perfectly well aware of how excessively annoying is this class of persecution to women, and moreover how much jurors and the press are prejudiced against the witness by such tactics, is evidenced by the great reluctance they evince as to the appearance of their womenkind on the witness stand.

It is a mockery to contend that the American man is chivalrous so long as he allows this unjust, to say nothing of ungallant, treatment of women in court rooms to continue. As any American man can be depended upon to avenge on the spot an insult offered to a woman in a street car or elsewhere, it is pertinent to ask why, gentlemen, should your championship of fair play stop just at the court room door? In this era of reform is there nowhere a group of men who will undertake a campaign for the just protection of women whom an untoward fate compels or impels to testify in law courts? Surely it ought not to be left to women to bring about such a reform.

A FAMILY GROUP

AFTER THE PAINTING BY GOYA

[See text, Costume in Famous Paintings, page 28]

VALERIA SANS GÊNE

BY VIRGINIA VAWTER

Valeria frowned: "Yes," she cried, "I shall go and I shall enjoy myself and so will he, and our friends will be glad we are going and they will say so, and no one will criticize us, and when they will say they are glad, John, they will mean it."

"But, Valeria," Harrison objected, "because they will not criticize you, and will be glad you are going, does it make it right for a girl of eighteen to travel half way around the world unchaperoned with a man of sixty, even if he was your teacher once upon a time?"

"But whose business is it, John?"

"Mine," he answered, complacently, "or anyone else's who takes enough interest to tell you in time not to do a thing unheard of in the history of society."

"Maybe not in your kind of society, in which the life of each man is made up of efforts not to deviate from the rules made by one who had no more right to make them than he had."

John Harrison, Fellow of Trinity College and owner of some fair estates in England, knew that, however long and with whatever vehemence, reason or knowledge of the world he might confront Valeria Didier, that the opinion of English society, which she had just expressed, would remain unchanged. Probably it was this very conviction, as well as his personal interest in her, which caused him to continue his argument.

"They are the laws of civilization and of mere decency, Valeria, and these should be observed by all who are truly interested in promoting the manners and customs of the human race."

"How heartily I agree with you, John," Valeria exclaimed, "and how entirely I am not interested in the manner of anyone but myself."

To which argument John knew there is never any answer.

Valeria put her hand on Harrison's arm.

"John," she said, fixing her eyes intently on his, "if you do not like me"—she emphasized each word separately—"enough to take me, opinions, prejudices, everything included, I tell you, John, you do not have to!"

She turned and ran up a few steps to rooms on the second floor of a building, where John knew there were friends always ready to welcome her.

"She will have tea," John thought, "and slices of bread; the bread will be very thin, and the butter will not be of the best, but Valeria"—he stopped in his brisk walk and clenched his hands. "Valeria will like it better and enjoy it more, than sitting on my mother's purple velvet, and drinking Tierney's best chocolate out of my mother's very oldest Sèvres."

Valeria opened the door. The lock was broken, and the knob hurt her hands, but there was Madeline, and there was Pierre, and there, on the broken cracker box, was Marie, the hostess.

"I have been keeping something for you. Maybe it was unkind, but I wanted to make up my mind before I told you."

Valeria took the cup from Marie's hand.

"Clare was here and so was Louis; but Clare sold a fan, and they have gone to get some bonbons and things to celebrate; Madeline explained, "so drink your tea slowly, Valeria."

The door opened, and Louis and Clare with shining eyes and happy faces, their arms filled, entered the room.

"Valeria has some news, mes infants!"

"Well," she cried, "I have been saving it, but now I have decided. You know my old Adolph Berlitz, who taught me how to sketch when I was only five or six? He has saved up enough money, and he has asked me to join him—he is single, you know—on a tour—well, almost everywhere, just he and I on a sketching tour."

"How glorious!" cried Clare. "Oh, how glorious!"

"Do write us long letters, Valeria," said Madalene.

"Of course you will go?" queried Marie, with a keen glance of questioning.

Valeria felt that each remark was characteristic of its owner, and she stowed them away in her heart.

"You look fully as important as you feel, Valeria," remarked Pierre. "Do be satisfied."

Valeria knew that Pierre, although the first to wish her happiness, would be the saddest to have her go.

"Well, you do not seem to show such an overflow of happiness as the case demands. Did he extend his invitation and then withdraw it?" inquired Louis.

"No," she said; "but that John Harrison of mine, that Englishman, who thinks that without inconvenience to himself, he could accommodate two. Well, he does not want me to go, and I have told him that I should, and about the rest he might suit himself. Now, mes ami, I should like to take my trip and then come home, and then, I think, marry Monsieur, the Englishman. The question for you to decide is, shall I give up my trip and marry my Englishman, or take my trip, and, I am afraid, not marry my Englishman?"

"Take your trip and tell Mr. Harrison that you intend to take it, and let him decide for himself."

"Marie is abominably practical. Take your trip and let the Englishman go."

But Pierre's opinion was always one-sided where Valeria was concerned, and Marie's suggestion was to be carried out.

John Harrison picked up the two letters and examined them critically. "Strange that they should come together. In one mother telling me that her heiress has arrived and ordering me to come home, and in the other Valeria telling me that she is going on the train, and that if I want to marry her, I must let her know by arriving at those rooms in the Rue des Beaux Arts at exactly ten. And, if I do not want so marry her, I must let her know by walking past those rooms at ten o'clock. How strange she is."

A look of intense excitement was visible on the faces of the little group before Marie's fire.

"One moment and three-quarters, Valeria," whispered Madeline.

"Oh, I hope he will not come," Clare strained her ears and sighed.

"Silence, mes enfants," cried Marie.

Footsteps were distinctly heard on the pavement below. Valeria held her breath.

"It is he," she whispered.

There was a silence of ten seconds.

"They are passing," said Marie.

"Ah!" cried Pierre. "They have gone!"

And the tiny clock chimed ten.

PORTRAIT OF MRS. ROBERT HENRI

BY MR. HENRI

[See text, Portrait Painters of To-Day, page 3]

SEEN ON

MAY BUCKLEY

MAy Buckley has been giving a sympathetic rendering of Michel in The Shepherd King with Wright Lorimer at the Academy of Music. Miss Buckley originated the part in the original production at the Knickerbocker Theatre, and played it afterwards for two seasons. She quite recently took up the role again at a few hours' notice, and will continue in it for the remainder of the season.

She is, however, engaged for the part of Rosalie in The Right of Way, and she may possibly be required for this in the late spring or early next season. Miss Buckley appeared in The Galloper last season, and the summer before was in London with William Collier in Man of the World. Her success in A Japanese Nightingale is well remembered.

GOSSIP

PRaise for the Rose of the Rancho, at the Belasco Theatre, usually includes a generous meed of it for the musical score, the composer who is responsible for the overture, ballads and the dance, and entr'acte music. William Furst was asked by the Evening Telegram to tell an interested public something about this, his latest work. Naturally with a Spanish play, the composer chose Spanish themes for the setting, beginning with the overture which foreshadows the character of the play. It opens with a Spanish theme in which the Star Spangled Banner is interwoven to denote the prominence of the American characters in the production. Between the first and the second acts the orchestra plays some genuine old songs of Southern California and Mexico, while the church music is according to the ritual of the Catholic church, including the vesper music. To highten the effect Mr. Belasco, the manager, has introduced on the stage a quartette of Spanish and Mexican musicians, who play the bandaria, mandola, treble and bass guitar. To the dance themes, Mr. Furst has used the familiar and fascinating rhymes of Tangos, the Seguidilla, Manchegas, the Bolero, and the Habanera. The rhythm is closely related to the so-called Congo music and usually sets the feet going. The Jaralu which Frances Starr dances in the second act is on the order of an old Spanish dance. The big ensemble dance in the second act is characteristic of the people. It is called the kissing dance. Each Cabellera leads his partner to the front of the stage and they exchange kisses.

An interesting racial event is the establishment in East Broadway of the First Yiddish School of Acting. In the vernacular of the people who manage the institution and who attend as students, it is known as the Tytacony. The school has about fifty-five persons who are preparing themselves for stage life. According to the manager, Max Moscowitz, some two-hundred would-be students were refused, because in his opinion, they were of the types that make better tailors and shoemakers than actors. There are seven courses open to the pupil. It is optional with him to become a tragedian, a comedian, a jig and buck dancer, an opera singer, or he can take up all of the courses, — not at the same time presumably.

Henry Arthur Jones, the distinguished English playwright, who was in this country this autumn delivering lectures on the drama before Yale and Harvard, and who has returned to London, has been giving his impressions of stage matters and audiences in the Daily Telegraph. What he has to say of the behavior of first-night audiences is especially interesting. Mr. Jones had an opportunity to test the manners of American audiences as he was present on two first-night failures here. He says, the audience was manifestly not pleased with the play. Strange to say it did not boo or hiss! Some of the spectators quietly left the theatre, and others quietly remained to the end and gave a courteous reception to the actors. This customary first-night politeness, does not save bad or unpopular plays; but it gives a chance of success to those plays of merit which among the thousand caprices of production may for some reason or other fail to please on the

first night. I believe this urbane spirit among first-night audiences is of great value to the development of the drama. It allows and encourages experiment, and accordingly we find among other promising signs of intellectual advance on the American stage, that plays by writers like Ibsen and Maeterlinck have comparatively long and prosperous runs. It may not be known to all readers of this department that it is the custom in Great Britain for theatre audiences to behave quite badly when a play is not to their liking.

SKETCHES FROM THE ROSE OF THE RANCHO, AT THE BELASCO THEATRE

Wilton Lackaye is at the Manhattan Theatre in The Law and the Man, which is his own dramatic version of Hugo's Les Miserables. Since leaving New York last August Mr. Lackaye has become a lecturer on Victor Hugo's position in French literature. While on tour he delivered lectures in University of Chicago, University of Minnesota, Notre Dame, Milliken University, the University of Illinois, and the University of Wisconsin. One of the Greek letter fraternities tendered him a luncheon at Madison at which there were forty covers laid. Called upon for a speech the guest disconcerted as well astonished his hosts by responding in classic Greek. Only one or two of the company knew what the actor was talking about.

THE STAGE

Isabel Irving has been engaged by Liebler and Company to head a company which is to go on tour in Susan in Search of a Husband, a play recently produced by Eleanor Robson, in Liberty Theatre. Miss Irving will begin her starring engagement in Los Angeles. She will be supported by a company, including some who appeared with Miss Robson in the comedy when it was originally presented. Herbert Standing and Marie Wainwright are among those engaged to support Miss Irving.

Henry Woodruff, in Brown of Harvard, followed The Eternal Light, at the Majestic Theatre, 24 December. Since the opening in New York, 26 February, 1905, Brown of Harvard has been played continuously, not having missed a single performance during the summer.

Dorothy Tennant was recently engaged by Henry W. Savage to resume the title part of The College Widow, with the eastern company which is playing at the Tremont Theatre, Boston. Miss Tennant was the first of the numerous college widows.

The members of the Weber Theatre company are nearly all singers and players who have headed companies for several seasons. Lillian Blauvelt has been an opera star as well as a star concert singer, and last year she was the star of the musical comedy, The Rose of the Alhambra. Cecelia Loftus has been vaudeville star of the first magnitude, and last year she starred in Israel Zangwill's play, The Serio-Comic Governess. Otis Harlan, another member of the company, has been a star for more than twenty years, being at first identified with the Hoyt and McKee forces. These together with the other stars in the company make up a galaxy of a full dozen theatrical celebrities.

Joseph and William Winter Jefferson are now under the management of Shubert Brothers, having made their first appearance under their new managers late last month, at the Lyric Theatre, Buffalo. The players, who are sons of Joseph Jefferson, appeared in the early part of the season in Playing the Game, a play, by Hartley Davis, dramatic critic of Everybody's Magazine.

The leading female role in The Man on the Box, the play with which Henry E. Dixey has made so great a personal success, is now played most acceptably by Marie Nordstrom. It will be recalled in this role, that Carlotta Nillson, now playing in The Three of Us, made her reputation as a comedienne.

John Drew's engagement at the Empire Theatre, in His House In Order, was in every way most successful. The Frohman management saw to it that the good luck should continue, for it was arranged to have the crowd-drawing Peter Pan follow Mr. Drew. This fairy book chap is if possible more popular than even he was last season, when he broke all previous records of popularity at this house.

MAY BUCKLEY

The Pacific Monthly characterizes The Kreutzer Sonata as a mess of brutality and horror which is no more a reflex of the truth of life than is the Newgate Calendar, or any other tabulation of criminals and their deeds. Is the western critic so far out of his reckoning? How many of those who have witnessed the play were made in any way the better for the experience?

Lulu Glaser, who has by the way, recently became engaged to be married, the lucky man being an English actor, Ralph C. Hertz, is to appear in New York in February, in the new play by Sidney Rosenfeld, The Aero Club. A satire on ballooning, the play will present Miss Glaser for the first time in a straight comedy role. Miss Glaser was for several years a member of Francis Wilson's company, and appeared in several of their musical attractions. Later, F. C. Whitney made her star in Miss Dolly Varden, and then appeared in Miss Dolly Dollars under the management of Charles Dillingham. Miss Glaser's fiance, Mr. Hertz, came over with Mrs. Patrick Campell, later he supported Maxine Elliott. A year ago he appeared in Miss Dolly Dollars as leading man, and made an especial success with several songs, chief of which was, It's a Thing that Keeps me Guessing all the Time.

Prince Robert de Broglie and his wife are to appear for four weeks at the Tivoli Music Hall, London, beginning 7 January, 1908. Later they will go to the Empire, London, and then on to Berlin.

Maxine Elliott had the distinction of being the first dramatic star to make an appearance before a local audience in San Francisco since the April disaster. Miss Elliott and her company who presented Her Great Match, were warmly received by brilliant audiences.

The Vanderbilt Cup is to begin a five weeks run, beginning 7 January, at the New York Theatre. The automobile race is to be increased in scope and effect. The four racing cups are to be of the standard type.

The cast which is to appear with Emma Carus in the new musical comedy, Too Near Home, includes William Burress, Henry Bergman, Anne Sutherland and other capable players. The play is to have its first appearance at the Walnut Street Theatre, Philadelphia, on 7 January.

MRS. FISKE AND GEORGE ARLISS

In Langdon Mitchell's Comedy The New York Idea, at the Lyric Theatre

A TALK WITH MISS FARRAR

BY WALTER T. STEPHENSON

Miss Geraldine Farrar is said to be the youngest prima donna of grand opera on the stage to-day, and since this singer's recent brilliant debut as Juliette at the Metropolitan, all New York has been discussing the peculiarly interesting fact that the youthful diva, now famous on both sides of the Atlantic, is essentially a typical American girl, who is "German-made" only in her wonderful lyric art.

The press accounts of Miss Farrar, especially just prior to her first appearance here, were inclined to be perfervid in their nature. Indeed one could not help wondering exactly how much was truth and how much fiction in these glowing statements.

In view of all this I ventured to request the favor — on behalf of the readers of Vogue — of a personal interview, to which Miss Farrar promptly gave courteous assent, and I was invited to call upon her.

At the appointed hour I was welcomed by a young woman of medium height and graceful figure, who, in her manner seemed to reflect the wholesome charm, naturalness and vivacity of a thoroughbred American girl effectively blended with the poise and graciousness that come only from a knowledge of the social and artistic world in its best phases. Let me say, too, that Miss Farrar's speaking voice, as might be expected, is deliciously clear and musical in quality. Moreover I noted a slight suggestion of foreign accent which intensified the charm of her speech. I take the liberty of recording these personal impressions mainly because they serve in a way to round out the verbal description of a singularly attractive personality, to which, indeed, the accompanying photograph fails to render due justice.

Inasmuch as the data concerning the previous career of this youthful prima donna have been conflicting, to say the least, I asked her first to oblige me with some biographical facts.

Miss Farrar laughed merrily when I intimated that I had already stated in print, on what I assumed to be good authority, that she was born in South Paris, Maine.

"Oh, I am used to those mistakes," she replied. "I was really born in Melrose, Mass., and never lived in Philadelphia, as has been stated, although for some years I was accustomed to spend the summer months there with my father and mother. I had always wanted to be a singer, and when I reached fifteen my good parents, who have ever been my devoted guardians, believing that I was thoroughly in earnest, decided to take me to Europe to study. We settled for a time in Paris, and while there I had the privilege of meeting M. Dôme and Mme. Nordica. The former urged me very strongly to go to Berlin, where he believed the opportunities for a comprehensive training of the voice were finer than those available in either Paris or Italy. Fortunately for me we concluded to act on the advice of M. Dôme to whom I have ever since been deeply indebted for sensible advice, kindly encouragement and sincere sympathy. We went to Berlin in 1899 and there, eventually, I became the pupil of that magnificent artist and noble woman, Mme. Lilli Lehmann, to whose tireless ministrations in my behalf I owe much of the artistic success I have achieved."

GERALDINE FARRAR

Mme. Lehmann's promising pupil showed me with pride a photograph, affectionately signed, of her illustrious teacher as she appears to-day, nigh sixty years of age, gray-haired, and withal a stately, noble and still handsome woman.

It gave me the keenest pleasure to hear Miss Farrar speak with such enthusiasm of her gifted teacher and friend. There are many of us in America who admire and honor Mme. Lehmann as the greatest dramatic soprano of our time. And yet, strange to say, this incomparable artist, while in the zenith of her fame and with powers unimpaired, saw fit to abandon the operatic stage, with its golden prizes, in order to teach something of her marvelous art to others. The same fact may be recorded of Jean de Reszke in Paris, who also, like the illustrious Lehmann, has sung with distinction in nearly every important opera, Italian, French or German, that has survived, or was born during the nineteenth century. Surely, it is a glorious thing for musical art that two such brilliantly successful singers as are Lehmann and de Reszke should be willing to teach when they might reasonably be expected to enter upon a period of well-earned retirement and recreation.

Miss Farrar talked to me for nearly half an hour in the most frank and spontaneous way of her career in Berlin and many other things. I had a dozen different questions to ask, but I forgot them nearly all in the absorption of listening to the young diva's lively and interesting story.

"One evening, "Miss Farrar said," I happened to sing at a little private musicale in Berlin, and who should be there but the intendant of the Royal Opera House! Well! he must have liked my voice, for shortly afterwards he asked me to sign a three years' contract with him to sing in the Berlin Opera Company. "I was happy, of course, for it seemed now as if I had really launched, though in a small way, upon the career I had chosen for myself. That was in 1900, six years ago. I spoke no German then, and had to sing at first in Italian. When the original contract expired, the intendant renewed it for another three years, and I presume, by this time, if I wish it, I may consider the engagement to be in perpetuity. I was enabled to come back to America this season — the first time in nine years — by virtue of a special clause in my last contract; but within three months I must return to Berlin."

"Shall you be glad to go back?" I asked.

"Well!" Miss Farrar said with a frank

(Continued on page 30B)

FOr some reason the French in America, whether it be those of Lower Canada, the Huguenots of South Carolina, or the Creoles of New Orleans, present themselves to our native writers of fiction clad in the colors of romance. It would not be a difficult theorem to defend that the French of America are not now, and never were a romantic people, but this prosaic fact does not serve to destroy the charm of fiction based upon the contrary theory, and Mr. Dickson's novel, Gabrielle, Transgressor, is surely one of the sweetest and ablest yet written of the French in America. He has chosen the French of Louisiana for his theme, and has created in Grosjean a most impressive character, and one by no means wildly improbable. Gabrielle also is a fine piece of character work. Those who read the story will have a sense of apprehension for the author when they come upon the banished Turkish prince, but they will surely acknowledge that Mr. Dickson has carried him through his adventures with triumphant success. The warlike performances of Murad, indeed, are a little harder to accept than the earlier passages of his life in Louisiana, but one can forgive the air of improbability which the closing chapters of the book wear for the sake of the idyllic charm of the work as a whole. Mr. Dickson has chosen a most difficult theme and managed it with remarkable skill.

(Gabrielle, Transgressor. By Harris Dickson, Author of The Ravanels. With Frontispiece by Walter H. Everett. Philadelphia: J. B. Lippincott Company.)

WArwickshire is the latest issue in the well-known twenty-shilling series published by the Blacks. The originals of the seventy-five superb paintings reproduced in this work by the Hentschel Colourtype process, were exhibited last summer in the Bruton Galleries, London. Judging from the exquisite copies before us Mr. Whitehead has surpassed himself in his artistic delineations of the historic castles, landmarks, manor houses and pastoral glimpses of Warwickshire.

Admirable as these paintings are, however, Mr. Holland's thirteen long chapters of text have interested us in even a greater degree. The author has furnished a compendious history, in which both fact and legend are deftly blended, from the earliest period to modern times. Then we are told the fascinating stories of Warwick Castle; of Kenilworth and its Priory; of Coventry, its old buildings and medieval guilds and mysteries; of such ancient manor houses as Baddesley, Clinton and Packington Old Hall, and finally there are two engrossing chapters on Shakespeare's town, and a group of Shakespeare villages. Mr. Holland says: "There are doubtless many ways of seeing Warwickshire, but few of knowing it. The writer knows but three. The enduring impressions which come with a leisurely journey along its highways and by-ways gipsying in a caravan; the somewhat less leisurely, but marvellously convenient cycle tour; and the still slower, and perhaps in a measure more restricted method of the walking tour." Of the virtues of the last two methods the reviewer can speak from experience. Parenthetically we may confess to a peculiar sense of satisfaction that the motor car is not once mentioned in this book

The publishers, as well as Messrs. Whitehead and Holland, are to be congratulated on the production of one of the most attractive descriptive and illustrated volumes of the season.

(Warwickshire. Painted by Frederick Whitehead, R. B. A. Described by Clive Holland. Published by Adam & Charles Black London. The Macmillan Company, New York.)

THe Guarded Flame of this strong and admirably written story is a septuagenarian English scientist named Richard Burgoyne, who is represented as the last and, perhaps, the biggest of the famous Victorian group that included Darwin and Spencer. This aged, but vigorous and hard working savant lived in a charming seaside retreat, where the sacred flame was carefully cherished by Sybil, Burgoyne's young wife, Effie, his still younger niece, and his secretary, John Stone, the last two being fiancees.

From the very beginning the gentle, devoted young wife and the secretary Stone, have, almost unconsciously, been in love with each other, and the mutual realization of an elemental passion that will brook no restraint comes suddenly to these two people through a trivial accident. The revelation is as startling to the reader as it was to the guilty pair themselves.

The aged husband, who had just previously received a paralytic stroke learns the truth under appalling circumstances that need not be described here. Richard Burgoyne plays a really noble part in the sequel, which is skillfully handled by the author. The Guarded Flame is an unpleasant yet powerful novel, which shows no trace of morbidity and compels admiration at all times. Mr. Maxwell, by the way, is the son of Miss M. E. Braddon, the popular English story-teller.

(The Guarded Flame. By W. B. Maxwell. D. Appleton & Company.)

MR. Glaenzer is at some pains to explain why he has collected these various things of Oscar Wilde (Decorative Art in America), bits in length all the way from a few lines to a lecture that can be read in only a few moments less than an hour. Whatever Wilde may or may not have been, says the compiler, he wrote admirable things; had sound and original thoughts, and it is for the sake of calling his best thoughts to the attention of a new public that the collection is published. As a matter of fact Wilde's lecture on Decorative Art In America embodies sound criticism of conditions as they were nearly twenty years ago, and as they in some measure persist. The other matter in the book deals with a great variety of subjects. Some of it has the characteristic impudence of the young man, that impudence which long helped to keep him before the public, and which trusted for once too often, led to his hideous fall. Other of these extracts are marked by a keenly intelligent critical spirit. For example in the essay on English Poetesses he says: "Poetry is for our highest moods when we wish to be with the gods, and in poetry nothing but the very best should satisfy us; but prose is our daily bread, and the lack of good prose is one of the chief blots on our culture."

Mr. Glaenzer has supplemented Oscar Wilde's text with more than 100 pages of notes and index. An extremely unpleasant portrait, showing Wilde as a young man of regular features in conventional dress, forms the frontispiece of the book. Paper and type are excellent, and the title-page is illuminated.

(Decorative Art In America: A Lecture By Oscar Wilde, Together With Letters, Reviews And Interviews. Edited With An Introduction By Richard Butler Glaenzer. New York: Brentano's.)

IT seldom happens that a highly successful book justifies a sequel, yet Dissertations by Mr. Dooley is what may be called a second sequel to his Philosophy, and it is what any copy reader would think mighty good stuff. Mr. Dunne in the disguise of Mr. Dooley has given us a new kind of humor, and in doing so has conferred a kindness upon the English-speaking peoples. What was it the tyrant offered to the inventor of a new pleasure? Whatever it was Mr. Dunne deserves it, and if rumors are true he has received something like an equivalent in current coin of the realm. Nobody who reads these delicious bits of wit, wisdom and satire can possibly begrudge the author his legitimate profits. Should Mr. Roosevelt induce Congress to enact an income tax, let us hope that Mr. Dooley's income may be declared absolutely exempt, and should there be also a Federal inheritance tax by all means let Mr. Dooley's savings go down to posterity undiminished at the hands of the Federal publican. These new dissertations of Mr. Dooley take a pretty wide range, and he is witty and wise upon any subject that attracts his attention, though one feels that his special field is, as heretofore, politics, and more particularly national politics. May he live a hundred years and continue to enlighten future generations, to amuse and delight posterity.

(Dissertations By Mr. Dooley. By The Author of Mr. Dooley's Philosophy, Mr. Dooley's Opinions, etc. Harper and Brothers.)

THe group of college girls formed by Elinor and her three chums, Myra, Lydia and Ruth, presents four strongly contrasted and interesting characters. Elinor, of course, is the heroine, and with her career the story is mainly concerned, but as a matter of fact whatever Elinor did in the way of either work or play, was usually participated in, more or less, by the other girls.

(Continued on page 28)

What She Wears

THIS lovely lace opera coat reflects the banishment of past traditions in regard to the suitability of stuffs and fabrics for winter wear. Modern ideas are here represented as overcoming all past prejudice. Note the light grace and beauty of this coat, whose foundation is of white silk, well padded in wool. Dotted white Chantilly net, lightly spangled in silver, has been used for the full skirt drapery, while a broad border of hand-wrought silver embroidery of rare beauty, adorns the bottom with wondrous effect.

Novel and dominating is the shoulder cape with its long stole ends of specially designed silver bordering, reaching near the bottom. This cape is made of rose-strewn velvet upon a rich white silk, and such roses—superb specimens that fascinate every eye. The rose colors and leafage are reproduced in the deep chenille fringe edging the stole, and giving a contour to the cape in the back. The waved line seen as a bordering to this cape, when close to the shoulders, has a flounce of real Flemish falling below it. Narrower lace plaitings soften the stole lines, while a wider lace trims the front, where also is the glimmer of a silver cord, which contributes its finish to all the open edges. Silver lace trims the neck in combination with the Flemish. The coat sleeves are of the same spangled Chantilly, hanging over a white silk foundation very gracefully, and two lace flounces trimming the bottom line, with headings of the glistening silver cord seen upon the stole. This net has an under lining, equally full, of white chiffon, while the coat is not only lined throughout with chiffon, but is flounced profusely upon the loose interior of the skirt.

WIDE RANGE IN DINNER COATEES

To wear informally at small dinners, at home or elsewhere, there is a great charm and very good style in dressy dinner coats. They range from prettiness to costly luxuriousness, so that the margin is wide and inviting. It is by no means intended, in writing with so much praise, to convey the idea that such coatees are desirable or becoming to everyone. On the contrary, they would prove very trying to many figures, and impossible where the wearer was not lithe and graceful. Nothing demands more personal chic, to bring success in the wearing, unless it be a tea-gown, and one which, under any circumstance, never could suggest, what is spoken of as a wrapper, or more delicately phrased, a negligée.

Of the informal coatee sort, is one in pale citron cloth. It was worn with a velvet high-girdle skirt in cinder-gray. Such coatees, by the way, look their best in these princess skirts, as the figure outline is then so well preserved. Like most of the smartest little garments of this style, Japanese touches give them their present vogue, for the best makes this year have had their inspiration from that quarter, most assuredly. The short-waisted lines, in this case, were pronounced, with a cross drapery in front which overlapped, and in a seamless way produced the charming Jap effect by its short Oriental sleeves. These sleeves at the same time, gave a considerable view of a white lace and lawn sleeve, which belonged to a high and very beautiful guimpe. A band of Japanese embroidery and rather a wide turn-over, too, was executed in the most fascinating melange of greens, red-browns, deep blues, faded pinks, grays and white—an enchantment of color. In the back was a low-cut square and a short-waisted belt of the same embroidery, followed by short sash ends. A short band of the same embroidery, caught up the full plaits of the sleeve at the right place, while the bottom of the sleeve was put into a pleasing relief, by the turning over of its lining, which was in a silvery Oriental green, so greatly in accord, and giving the desired hint of color. More dressy still would the same style of coat be, of white satin, velvet or brocade, with gold lace trimmings, as well as the same fabrics, in pale blue, old rose, or mauve. These coatees look their best worn with white net or lace skirts.

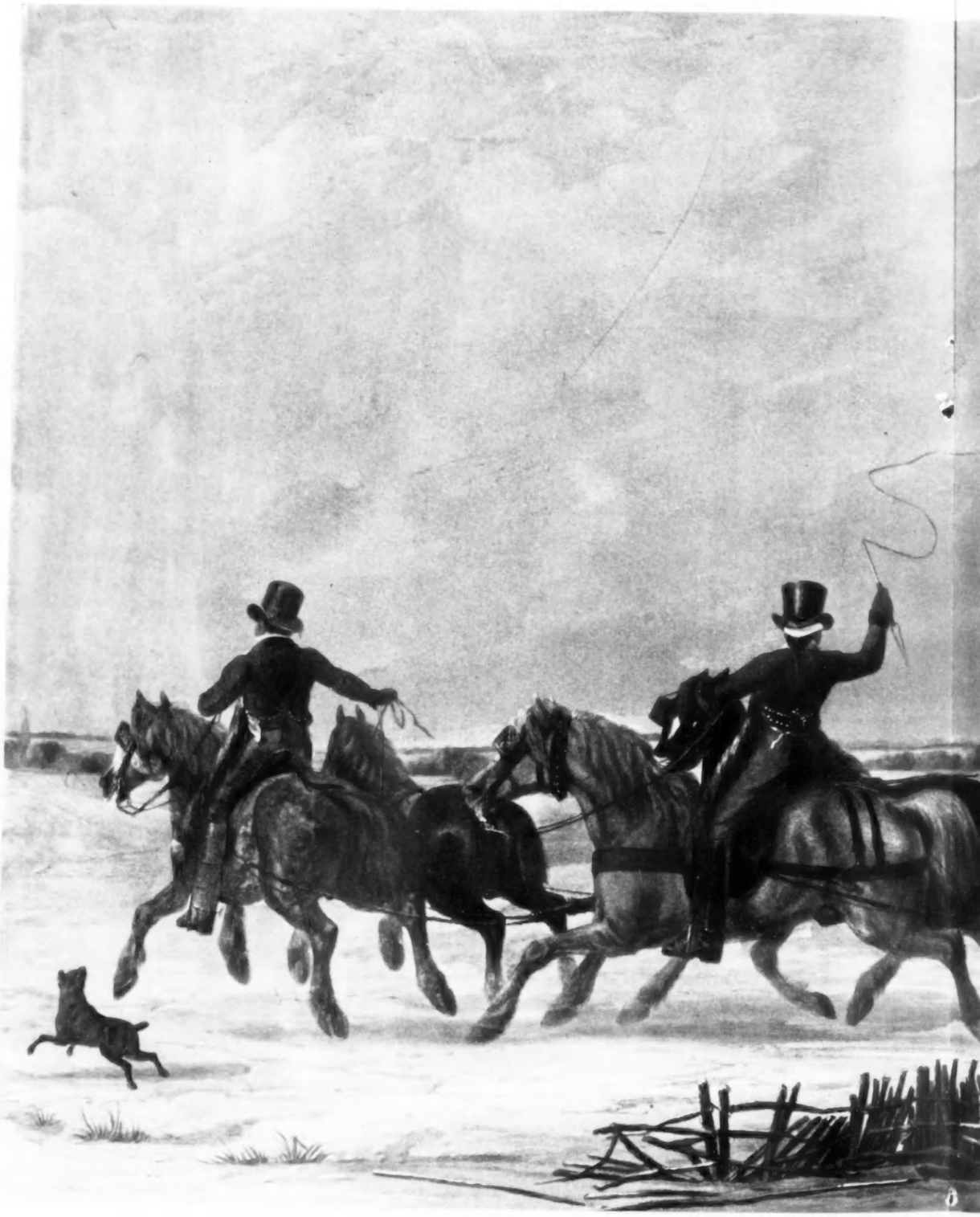
LOVELY LACE OPERA COAT
See "What She Wears"

SMART SILVER-GRAY CHIFFON

Seen at a Sunday afternoon function lately, were two velvet costumes, one, a silver-gray chiffon velvet, for day or evening wear, the other, a hair-striped velvet in a gun-metal shade. The former had a half-length skirt, the latter, a trotteur escaping the ground. Unfortunately, for the woman who wore them, they were duplicate models from the some well-known house. In point of fact, and in spite of the incident, they were both most attractive. One need not comment upon the inward rage of both women, nor hint at the fall of the maker in reserve. The skirt of the pale gray velvet was trimmed with applied bands of gray ribbed silk in U shape, in clusters of three at the sides, from below the hips to within a few inches of the bottom. These designs were cut out into these U shapes from the silk, the upper strap ends being pointed, and each trimmed with two gray silk cords representing buttonholes, and two large steel and silver buttons. The finish of the edges of these straps was simply in stitching. A short coat of the same velvet repeated in front—a very broad and high U design, to correspond, and was trimmed in the same manner with cords and buttons. The neck of the coat was cut into low square-shaped, two-pointed vis-à-vis tabs, which enclosed a high, flat chemisette of real baby-Irish lace. Below the U straps was a full front, consisting of straps of velvet ribbon to match, with Irish lace of the same two-inch width. The elbow sleeves had the same lace for finish, which was strapped cross-ways with velvet. A gray velvet neckband with turquoise barrettes was in accord with the small turquoise buckles, which centred the flat bows of velvet upon the sleeve straps. Of pale gray suede were the long gloves. A gray silk hat of mushroom shape trimmed with gray plumes was worn. It had a high band of velvet, made up of one fold of gray over one of turquoise-blue, encircling its crown.

EARLY SPRING MODELS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 28



THE LIFE OF A GENTLEM

[By courtesy of William Cl

ENTLEMAN—WINTER

[William Clausen]

(From Our Own Correspondent)

TROUSSEAU OF A GIRL OF TASTE—UNUSUAL TRIMMINGS—GRAY COSTUME WITH GRAY DRESS ACCESSORIES—EVENING GOWNS

I Went yesterday to see a trousseau, and went gaily and expectantly, for it was the trousseau of a girl who has been remarked since her début, two years ago, not only for her exquisite taste, but that indefinite quality which the Parisienne calls personelle has ever been writ large on all her garments. I was not disappointed. Of course, all the gowns were not equally thought out—there are only twentyfour hours in a day, and no one can possibly perform the social duties of an approaching wedding, with a fiancé very much in love and clamoring for every spare minute, too, and create twenty new frocks all at once. But everything was charming, and the attention paid to the details perfectly exquisite, each toilette finished with shoes and stockings to match; ball gowns with slippers made of the same material; corsets and underskirts alike, etc.

Girl's short coat, tailless sable and ermine worn with walking suit of mustard cloth. Belt of ermine with sable tails hanging on left shoulder.—Paris

Here are two of the walking dresses that pleased me most. The first was of breitschwantz, the Empire skirt of the fur cut full at the foot, lined with a succession of little frills, and fastened on to a little corsage of black panne with a handsome galloon of black silk embroidered with gold bullion. The corsage was perfectly plain, moulded to show the curve of the pretty bust and the throat, and short, tight sleeves were finished with the galloon and quillings of gold lace. The short bolero, of breitschwantz, fastening invisibly on the shoulder and under the arm, was set into a square empiècement of the galloon. The sleeves were close fitting, with just a little slope out below the elbow, edged in turn with the galloon, and the middle of the back was gathered up under a gold ornament to show the galloon that fastened the fur skirt to its upper part. The hat was a modified Empire bonnet of panne with a lining of deep crimson silk, black plumes tipped with shaded crimson and long strings.

The other gown was of brown velvet that showed every curve of the figure, with a bell skirt perfectly plain on the hips, a coat with bell-shaped basque well open in front, and the gathered upper part was edged with a deep band of sable, that crossed over in a V and descended to the tight waist-belt. The bell-shaped sleeves were similarly edged, and gave a glimpse of under sleeves, which were of ivory lace as was the vest. The hat was of the Watteau style—a felt tied down over the forehead with a ribbon shot from old blue to ivory, and tied behind under blue flowers.

What struck me most about several of the dresses was their unusual trimmings. A clinging princesse gown of blue cachemere had a deep foot border of silver-blue velvet, cut up in high points, in each of which was a great rose made of string worked with silver, and with three little silver tassels hanging from the large blue turquoise that formed the centre. These fantastic flowers were placed on the corsage in the points of the very deeply slashed empiècement of velvet, and again on the loose sleeves. Another gown was a cream liberty Empire evening frock with an astonishing garniture of large bunches of grapes, shaded from crushed strawberry to purple-blue. On examination I found these grapes were of chiffon, gathered over wadding, each made separately and fastened on a gray cord that attached them to the gray velvet leaves that formed the base of the trimming. A morning wrapper in soft, pale blue silk, hung in sheeny folds with a bordering of large triangles of Japanese embroidery; paler blues on a deep-blue ground. One of the most seductive of the other gowns was illustrated last week—a delicious combination of yellow chiffon and chinchilla, the latter bordered with white Irish lace, of which also is the vest. A large black hat with plumes will be worn with it.

Gown of chataigne velvet, sable revers and four inch band on skirt. Rolling collar of ermine over sable revers. Black satin Reynolds hat.—Paris.

I noticed a very pretty walking dress last Monday at the Sorbonne, of all places in the world, whither I had journeyed to hear Madame Curie's first lecture. I suppose, en passant, you know about Madame Curie, the woman who has gained the greatest triumph of the day for Féminisme by being appointed to the professorial chair left vacant at the world-famed Sorbonne, by the recent tragic death of her husband, the celebrated Professor Curie, who discovered radium. She was his assistant and is herself a distinguished chemist, discoverer of the thorium that was the precursor of radium. And the occasion of this first lecture was taken by the Women of France to present her with a Livre d'or, which she courteously refused, begging them to hand it on to the Vice-recteur of the university. Well, a elegant woman among the many elegant Féministe assistants was in gray mousseline, gathered over a silk foundation into a deep-shaped flounce of chinchillla—toujours chinchilla!—with a heading of black velvet on which trembled gray chenille balls. The bolero had cape sleeves with borderings of the tassel-adorned black velvet, and one long, uncurled ostrich plume flowed from the big gray hat. I happened to see the wearer get into her automobile afterwards, and noted that the underskirt was a froth of gray mousseline relieved with black chenille, and the boots were of gray suède set in patent leather surrounds. These boots, by the way, are the favorite wear of the moment; the uppers often match the gloves, which are nowadays seldom white.

Very effective was the gown of chataigne velvet, shown in the picture, the sombre hues of its sable relieved by the little ermine collar, the whole cut with the simplicity of line that gives value to the waving brim of the Reynolds hat.

To turn to the evening gowns that are fast becoming the great preoccupation of the hour, there can be no doubt that the Empire shape reigns supreme, and what is more, the Empire coiffure, in a more or less modified form, always invariably accompanies it. At the Générale at the Odéon last

(Continued on page 38B)

EXQUISITE OPERA GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 28

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.]

PINK NET RESTAURANT DINNER GOWN

AT last we are taking up the European fashion of dining décolleté at the smart restaurants, but it is step by step that we are coming to it, even the most advanced having their gowns as yet cut only in a deep Dutch square.

The absence of a collar is almost general, and one of the many new attractive barettes on velvet or tulle bands or the standard dog collar are used to dress the throat. The gown shown in the first sketch exemplifies the popular style, its neck cut out and finished by a broad collar on either side and twists of satin ribbon. The frock is built of ring-dotted pink Brussels net, over taffeta of the same shade, and trimmed in two laces. A fancy ecru net lace is introduced in two bands on the skirt, with a ruffle of satin at both upper and lower edge. Between these trimmings are placed two rows of an embroidered Valenciennes edging, decorated with tiny flowers and a black dot. The skirt is one which is admirably adapted to stout figures, for its line about the hips is almost perfectly flat and quite close-fitting. Shirrings of the material are brought in tightly against the waist in a wide bodice, and at the back are carried upwards to give the Empire construction. Down the front of the bodice runs a V-shaped vest of the cream lace, flanked by edges of Valenciennes and crossed diagonally by a fold of ribbon caught at one side under a large rosette. Between this trimming and the side seams the waist is laid in a draped blouse, rather full. Puffs to the elbow form the sleeves, with a series of ruffles finishing off below a satin band. This gown offers an opportunity for a charming restaurant dinner toilet or for an elaborate at home gown. The price is $100.00.

HOUSE GOWN OF RESEDA VOILE

The silk veilings this year are so marvellously fine that one wishes for a new name by which

to designate them, for though the fabric has lost none of its splendid wearing quality it has taken on a more filmy character, which suits it better to gowns of circumstance. In our second illustration we have reproduced a reception or house frock of this material, in a most delicious green, in fact a reseda, but rendered diaphanous and cloud-like by the foundation of white that shimmers behind it. The skirt trimming, placed just above the deep hem is according to the latest French models. It consists of one band of green taffeta, stitched flat and holding on its lower edge a closely plaited inch wide frill of voile. Above this is a second flat band put on in waves. The modelling of the waist is immensely pleasing, a semi-loose jacket hung over a high folded bodice of the green silk and decorated on its lower edges and at arm holes and neck by a conventional design in soutache. The white yoke is made double, the lower part of figured net gathered in toward the neck and caught in place by two pipings of taffeta. On this are medallions of heavy Venetian lace and a cross barring of silk straps with gilt buttons on either end. The upper portion is the high tight-fitting collar, that extends down into the yoke proper. A square notch is cut from the jacket at the front showing beneath a waistcoat effect, which repeats the belt treatment. Lace net and reseda silk are built into charming sleeves. The gradual slope from beneath the girdle by which the waist line is carried upwards and shortened is particularly graceful. Such a frock is within the reach of almost all for though fashioned from the best materials and eminently modish it is to be had for $62.50.

HAND-EMBROIDERED WRAPPER

Where is the woman who does not delight in dainty matinées and room gowns, and who does not long to possess the luxurious robes that are prohibitive to any but a long purse. Next best to the fascinating models loaded with lace and ribbon is something simple and tasteful in itself that can be laundered frequently, claiming attraction by its immaculateness rather than elaboration. An imported wrapper of pink albatross answering these requirements is the original of the third sketch. About the neck and sleeves, and extending down the front is an exquisitely embroidered band worked by hand in scallops and dots which gives to the gown a distinction and refinement of its own. The waist is confined by a white belt of braided cord with tasseled ends, and a series of tucks are placed at the hem. The price of the model is $16.75, but to copy it in this country, where handwork is so exorbitant will cost five dollars more.

NEW GLORIA SILK NEGLIGEES

I was shown these just as the first lot from the manufacturer were unpacked, and it is safe to predict for this new wrapper an unprecedented success, for by them a want is filled which has long existed—the want for a suitable travelling wrapper. The model is now procurable in black and navy blue gloria silk, and may be ordered in any light shade, pink, blue, mauve, etc. It is built somewhat on the kimono order, with flat facings and a large flowing sleeve. The silk is the most durable of any, and folds into no space at all, thus making a wrapper unsurpassed for travelling purposes, for which use the dark colors are largely intended, while the daintier shades are lovely for lounging robes at home. Across the shoulders, both front and back are laid shirrings both narrow and wide, which hold in the fullness. Below the yoke the folds fall unconfined. This has also the virtue of being decidedly inexpensive as the price asked is but $6.75.

A KIMONO ON NOVEL LINES

is built of figured Japanese silk, with dark blue as a background, and a thick design overall in tans and reds. The trimming in red satin ribbon, which faces the fronts and sleeves, and edges the cape effect that is brought down epaulette fashion from the shoulder, and opens over the sleeves, leaving a corner hanging loosely both front and back, varying the ordinary model. This manipulation gives formality to its effect, and shapeliness is added by wide tuckings across the back. It is sure to prove popular. Price $12.75.

AUTOMOBILE KIMONO

There is still more to be told of new departures in negligees, for a matinée has been brought out especially to meet the needs of the woman who delights to motor. One is often glad of a short nap or a half hour's rest at stopping places on the route, and it is greatly refreshing just to remove one's blouse and freshen up the toilet and coiffure. For such there is provided the daintiest dressing sacque, that folds up into a square silk pocket like a pillow case, quite small enough to fit into one's bag between times. The little garment is made of Dresden ribbon, joined by breadths of plain satin ribbon tucked, that matches in color the design of the brocade. The solid tint is used as facings and panels on the shoulders, and I cannot begin to tell you

how lovely the result is. Two bows of ribbon tie it across the bust, and it reaches midway between the hips and the knees. It is altogether fetching and dainty, and essentially practical. Lovely designs are shown in it, a particularly alluring one being in white with pale mauve hydrangeas and green leaves, and plain mauve satin. The bag for this was of the figured silk bound in white ribbon. Price $28.00.

ALCOHOL KETTLE IN PIG-SKIN CASE

At this time of southern journeys one will find this little contrivance for heating water the greatest comfort, and it will fit in a very small corner of one's satchel. The case is round and leather covered, and the nickel plated apparatus itself quite complete, the lamp being safe and steady, and the lidded sauce pan well made. It holds just the quantity necessary to brew a cup of one's own tea on the train, or to fill a small hot water bottle. Price $2.95.

PIG SKIN SEWING BOX

Everything really necessary is included in this and it is made by a firm famous for the quality and finish of its leather articles, so one is guaranteed the best of its kind. A well finished gilt clasp fastens it. It measures some five inches long by three and a half wide and perhaps two inches in thickness. Price $2.50.

CARRIAGE BOOTS

are made on a new model, a great improvement on the old method of tying with ribbons. The

long pointed vamp and back piece are connected at either side by an elastic strap, so that no adjustment is necessary after the foot is once in. Black satin, lined in gray, both quilted and with an edge of black fur cost $6.50.

HANGERS FOR BABY CLOTHES

covered in pink or blue satin ribbon, fulled on over a delicately scented sachet are a dainty addition to the baby's wardrobe, and one so new that others are not likely to have bestowed it. Price 75 cents.

BLACK SILK STOCKINGS

of excellent grade and gauze-like texture are being offered as a specialty by a house renowned for its hosiery at $1.19 a pair. The weave is perfectly plain without openwork, clocking, or embroidery. The same shop shows an embroidered stocking, in medallion design running up the centre instep, at $3.50. The pattern of this example is more extensive and the quality finer than what is usually to be had at so moderate a price.

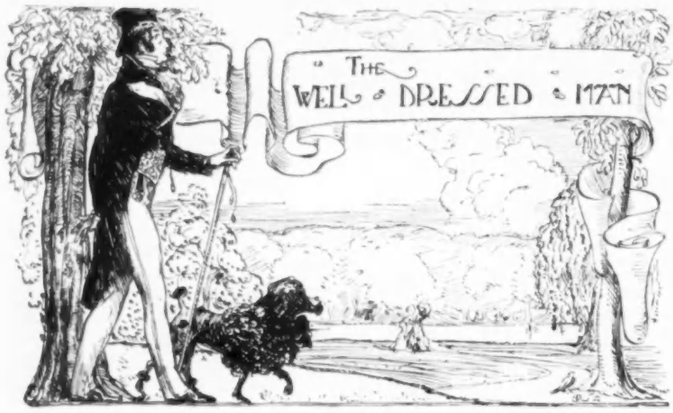
SOLID GOLD EMBROIDERY SCISSORS

When the holidays are past and the reaction from the rush of Christmas shopping leaves the stores, practically deserted for a few days one has a rare chance to glean from the aftermath articles that will soon hide away to make room for the spring installments. A very handsome pair of gold embroidery scissors, either the dull or bright finish, is to be had for $13.74. At the same counter one may pick up a little rabbit's foot charm, mounted in a gold cap for the reasonable sum of $1.98. An ingenious and useful trinket is a bonbonniere and salts bottle in one, a tiny thing, but large enough to hold sweetmeats in the centre, while an outer compartment contains the restorative. Price $11.24.

"SEEN IN THE SHOPS" ILLUSTRATIONS

ATTRACTIVE NEW MODELS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 28



ROUGH WEATHER DRESS—HEAVY ULSTERS—STORM BOOTS—GLOVES AND MUFFLERS

THE average man makes no special provision for stormy days, depending upon turning up the collar of his overcoat and the bottoms of his trousers, carrying an umbrella, and wearing rubber overshoes, and yet to meet the weather conditions that prevail over a good part of the land during the next three months the wardrobe should contain garments of distinctive type—those that not only save one's more delicately fashioned clothes, but which insure comfort and have a style of their own.

The fur-lined overcoat answers the purpose for evening dress, and to some extent for day wear in town, and the automobile has brought out a good many styles of greatcoats, more or less suitable; but the long, heavy English ulster is, par excellence, the right article for informal town or country use in rough weather, and its character depends upon its length, fullness of material and all-round effect of serviceability, more than upon any grace of cut. In other words, while quite correct for city wear on cold, stormy days, any attempt to give it the more dressy appearance of what is generally known as a town coat, either as to material, cut or finish, is certain to detract from its individuality and style. Most of the so-called touring coats, which were so much in Vogue several years ago, and, though less fashionable, are still commonly popular, show this attempt, and are not ulsters in the real sense of the word, while the real ulsters brought out at the majority of the ready made clothing establishments, in case one asks to see them, are usually the shaggy frieze coats, of black, brown or gray, with collars a half foot broad. On the one hand the touring or belt coats are usually not of the right kind of material; not heavy enough, or not long and full enough; on the other the broad collared coats of rough frieze, with vertical side pockets, make one look like a motorman, and, although well enough, perhaps, for distinct country use, are quite impossible for town.

AN EXCELLENT MODEL

It is difficult to express the exact idea of the long, roomy, heavy ulster of mixed fabric, with large buttons, big flap side pockets, tabs and suitable lining, that I wish to convey, but perhaps the word English does it as well as any other, for with their heavy homespuns, tweeds,

STORM BOOT

and other sporting cloth of more pronounced patterns, and their effects of comfortable looseness, and rough, strong serviceability, they seem to get more style in their sporting and rough weather garments than we do. We can only obtain as desirable results if we go to good tailors, who import the English and Scotch fabrics, and follow the English ideas; whereas in England it is quite possible at many of the ordinary shops. Indeed, quite recently I saw an exceedingly stylish-looking storm ulster, that the man who was wearing it told me he had picked up last year in London for less than five pounds.

GOOD STYLE STORM ULSTER

THE ULSTER ILLUSTRATED

in this issue gives a fairly good idea of the character such a coat should have, and the length might be even greater without detracting in the least from its style. Fifty-three or fifty-four inches is not too much for a man of average hight—say five feet nine or ten inches—and less than fifty-two is entirely too little. The collar is wide without being absolutely broad; the lapels are large and long, with wide tab to hold them together when the collar is turned up; buttons are large; side pockets have wide, deep flaps; there is a belt across the back, not sewed down, but fastening with large buttons, and the cut is loose and roomy. The tabs on the sleeves run clear around, having two buttons and buttonholes, so that the cuffs may be drawn tighter around the wrists if desired, but they may just as well, perhaps better, be on the outside of the sleeves only, and the left sleeve may even have a small buttoned flap pocket. For all-round wear this, or the same model without belt, made of heavy English or Scotch mixed fabric, is better for street or traveling than the more distinct motoring styles, though some of the latter, as that with long inverted plaits on the sides, held together by buttoned tabs, are excellent for driving and country use.

THE STORM BOOT

of heavy tan leather, like that shown by the accompanying drawing, is being more and more used on wet, slushy days in town, and is in many ways preferable to rubber overshoes, for day wear. Made with laced Blucher tops and heavy, more or less extension soles, solid and substantial-looking, they go very well with brown suits and heavy ulsters, but they should on no account, be of light weight or light shade leather, and should never be buttoned. Neither on the other hand, is it well to use the high-top shooting boots, or puttees, in town—a thing one occasionally sees on blizzard days. There may be some excuse for it on the part of the country commuters, who must plow through unbroken snow on their way to their stations in the morning, but one does not go to such extents in town.

RIBBED WORSTED GLOVES

Heavy worsted half hose are somewhat worn, however, and on rainy days the soft felt hat sometimes takes the place of the derby, although the cap is restricted closely to country dress, except for motoring.

WOOLEN GLOVES

have been rather little worn in the city since the great popularity of white worsted some years ago, and yet for stormy days they are quite within the limits of good form, and one may find many styles at all the shops. Among the most warm and comfortable are those shown by the drawing, made of soft worsted, with long, ribbed wristlets that may be pulled up under the shirt cuffs, or worn turned back over the wrist. They may be had in mixed wools of brown tone, and doubtless in gray shades, which for all worsted things are widely popular.

There are also a good many styles of fur and fleece-lined gloves, of tan leather, gray and brown suede, unfinished deerskin, etc.—all correct enough and serviceable for cold weather wear—although the latter, with squirrel lining, are rather the smartest for town use.

MUFFLERS

In the way of mufflers the newest are the knitted silk automobile scarfs, about ten inches wide, fully a yard long, and finished on the ends with a fringe. They may be had in almost all shades—dark red, blue, gray, etc.—and, while reminding one somewhat of the kind used "down on the farm," so far as shape is concerned are really not bad style, and certainly splendid protectors on cold stormy days. The square handkerchief muffler has almost entirely given way to the longer scarf or neckerchief, and except for these newer automobile scarfs, and for evening dress, the woolen fabrics are somewhat the more fashionable. Certainly they are more in keeping with the heavy storm ulster, and other substantial character of rough weather dress.

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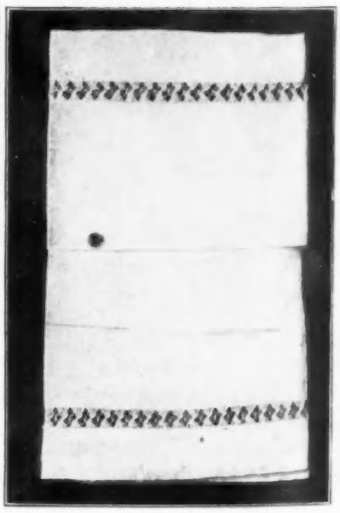

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RECENT PARIS MODES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 28

EUROPEAN GIFT CUSTOMS—AMERICANS LAVISH—RESTRICTED PARK VILLAS—PARIS HAS CHANGED—NOT POLITE TO BE A RADICAL

CHristmas and the New Year were passed at Hillesley, but we came to town, as I have already explained, during the week. We had two separate house parties for each week end. The Christmas celebration went off with much éclat. It was a complete success. In one wing of the house there is a theatre, and so we had only to send to town and have some performers up for one evening and on the other we had a concert, with well-known singers and an orchestra. On Christmas there were the Waits singing carols early in the morning, the church services, the tree for the tenantry and people on the place, with a theatrical entertainment, which was repeated partially for us after luncheon—all the resources of the squash and tennis courts and other sports, and at night a servants' ball in which we joined. The New Year was danced in with a hunt ball and cotillon, and the next day—which, by the way, is just ending—we had a luncheon for some of our country neighbors, and we are to have another dance to-night.

Naturally the country looks bare and cold and bleak, but then you want that in the holidays. I shall not bore you about gifts, or descriptions of them. The English think we are too elaborate. They are more satisfied with trifles, except in the immediate family, because all they want to do is to commemorate the Christmas itself, and the coming of the New Year. The Parisians wait until the latter day for their giving, and they still continue some of the old customs. I rather like their idea of sending sweets to hostesses who have been nice to you during the year. Men should make some acknowledgment of courtesies shown them. This is a pretty idea, and although it entails much expense—but why should one talk of such a sordid thing as money when there is even a compliment to be paid? I think it is most vulgar ever to discuss the subject of money, any more than it is not good form to talk of the defects of one's servants. Money is, after all, the base means which enable us to be in our comfort, and we may call the dollars our corps of butlers, valets, maids and kitchen, stable and garden staff, and the rest of them.

We have a little over one month, it seems, for the carnival, and before we know it almost, Lent will be on us. I see that my household intends to make as much use as possible of this precious time. Geraldine and Fitz will be with us in a fortnight. The Boddingtons are going on to Ottawa after a few days in Washington, and Waldegrave says that he will not go abroad until March. He will not be with us after this week, but has taken rooms in town at one of the clubs of which he is now a temporary member. Englishmen can never understand our clubs. In their own they never admit strangers. At least they did not until a few years ago, but now some of the smarter London clubs are changing that iron-bound rule. The Englishman's club is more than his castle. It is his stronghold. And yet, there is rather, at present, a lack of interest in club life in London. With the motor in the ascendant, men live so much in the country, and, strange to say, the country club is unknown there, except the few in Scotland, which exist only for the purpose of golf.

English people can never understand why we are so gregarious. They are amazed at the life led by many Americans in community. The plan of Tuxedo, for example, is to them a subject of never-ceasing wonder. It is neither country nor town, but village life on an elaborate scale. I rather agree with my English friends on the subject of residental parks. I do not like their lack of privacy, and even if I could not afford to have a country seat, I should rather have an old-fashioned house with a garden around it, or even a small farm, than a pretentious villa in a park which was common property, and with a clubhouse attachment. But Tuxedo is sui generis. The people all know each other very well, and the clubhouse is the most perfectly appointed hotel in this country. It is in easy distance of town, and you keep your home there for the autumn months, when you want to be out in the open, and do not desire the cares of a large establishment, and for the winter sports, and for a place to run up to over Sunday, just as our English cousins have their villas and bungalows on the Thames.

There is nothing more distasteful to an American than loneliness. Few of us have resources within ourselves. We must always be in the midst of a crowd, and one of it. Hence so many of us live in great hotels, and others, whose finances are much reduced, in boarding houses. The apartment which came into New York life about thirty years ago as a fact has taught many that there was home life after all. The apartment — or flat, as the English will call it, irrespective of lifts and electric lights—has become as popular in London as it is in Paris and New York. It solves the problem of the London season, and many who have town houses rent them to foreigners or others, and live in flats during the few months one should be in London in the spring and early summer.

We are in the wake of parlous days, and I am a little fearful of a summer abroad, but I think we shall be safe in London and the United Kingdom. I fear a little for Paris. The French are so theatrical, and it looks as if there may be a revolution there before the close of their troubles. I have nothing to say about them, because the topic is one which is forbidden me. However, I can say this from a point of view of a man in society. It is neither fashionable nor smart to be a Radical. We may have no faith, whatever, in matters spiritual, or we may be indifferent or opposed to their temporal administration, but we should always accord a certain courtesy to the church. I should not care to have lived in Paris during those dark days of the Directorate, and the prints of the time show how vulgar was the spirit which pervaded the town. I did have the misfortune to be in Paris at the beginning of the Siege, a small child, but I only remember the flight to the sea, and the excitement and horror of that journey. I was in Paris again, a very young man, when the Grevy crisis occurred. Although this manifestation, as they call it, was a mere farce, yet there was a note in it which indicated that the passions of the Commune were still smouldering.

Paris has changed within the last few years. It has become vulgar beyond question, and there is a lack of the spirit of the old regime. Other capitals are profiting by it. Rome is now the favorite winter city of the Americans and many English. It is gayer than Florence and not so cold, while again there is a colony at Sorrento, and another at Palermo. And then Cannes, which is always delightful, and the cruise in the Mediterranean.

Only recently a charming and clever woman of fashion in New York, who is quite outspoken said, on her return from abroad, that she did not buy any gowns in Paris because she preferred American modes. And there is a great deal in that. We have found a certain exaggeration in the Paris fashions that never do for New York. Long ago men have given up for the smaller articles, and prefer even Austria and Germany for their handkerchiefs and scarfs. There are certain little things which may be obtained in Paris and nowhere else, and sometimes there is a certain chic in hats and fluffy creations of tulle and odds and ends. Paris, however, is also an excellent mart for gems, real and artificial, but it is the dearest place in the world.

We have reached such a high degree of luxury and have taken to ourselves the best that exists in art, that it does not seem odd to read that Rejane's new theatre, opened last week, is a marvel of beauty, luxury and comfort, and equal to a first-class house in New York.

Paris is charming in spring and early summer, with her life in the open, but only for a while. A few weeks of it suffice. I only hope that during the struggle to come—if there is a struggle—that the churches of France will be spared us. Only the other day I picked up a foolish old novel which I had read when a mere child. Rouen is the scene of the story, which is a comparatively modern one, placed in the sixties or thereabouts. Rouen is fascinating, and there are many other towns in France which depend so much on their ecclesiasticism to make them picturesque. I hate that word—it has become so banal.

One must keep up the latest fashion in words and phrases, as well as in clothes and furniture, and table appointments and carriages and motors. This is rather hard to do because at all times we must avoid slang, which sometimes will creep in, as it is most expressive. The English have given us jolly and rippin', and even, I am ashamed to add, "rotten"; but these words are really most expressive. We can say we have had a rippin' time, and we can omit the "g," which is one of the privileges of caste.

They have not adopted many of our Americanisms, but the English seem to think that we have been especially clever with "fierce," although it is street vulgarity personified. They clip their words and their expressions, and delight in talking in a species of volapuk, which has gained some vogue over here. And also, one must judge a woman or a man by accent and intonation. There are some provincialisms which are difficult to conquer, and I must confess when I hear a pretty woman dwell on her "rs" too long, or even use the dreadful "pa" and "ma," or still more impossible "mommer" and "popper," I am prone to smile and forgive, and even to declare that there is some fascination in the crude speech, if united with her beauty she has still another qualification for regard—that of being an heiress. I know that she will conquer these provincialisms. I have seen some wonderful conversions in my day. A little stay in England will obliterate them, and the American who remains six months over there is apt to become more pronounced in his British accent and speech, with, perhaps, an unfortunate lapse into the dialect of the cockney, than the lifelong dweller in London.

So there is a cure after all. And women assimilate and take on the better things in life more easily than men. It is banal, perhaps, to have good resolutions for the New Year. But it is not a bad custom, if a bit commercial in its origin. I am going quite deeply into the study of manners and morals—I purposely place them in this order—during the New Year. I do not want to be a chronicler of small things, a mere historian of entertaining and of festivities, and devices for making time pass pleasantly, but I shall allow a little of this to creep in each of my papers, so as not to make of them sermons or even homilies. And I shall not forget the good things of life, and the latest ways and modes of serving them. And all this reads like the announcement of a treatise, and I may also indulge in some confidential conversation, even if I may be so indiscreet as to reveal something of my own personal history.

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SMART FASHIONS FOR LIMITED INCOMES

SOME GENERAL POINTS IN GOOD DRESSING

TO dress well on $500.00 a year, and by the term I mean not only neatly and appropriately, but smartly also, is not an impossibility, nor attended with insurmountable difficulties, if one goes about it in the right way. Although the requisite qualities and methods are in part personal, I shall give every week a few hints and suggestions based on experience and observation, which will, I hope, prove of practical service. It is a subject serious enough to deserve a good share of one's intelligence in the handling, for it takes a certain amount of brains and taste and management to turn out good clothes from a slender purse, and a large majority of the sartorial fiascos are the result of an attack of hasty and stupid buying, without discrimination.

FORESIGHT IN BUYING

Whatever the contemplated purchase may be, think over first what you have and what you lack, always with one eye on the season to follow, and many a problem will solve itself, for the actual and fancied needs can be boiled down, if one is at all apt, until the sum in hand will cover all real requisites. Do not do this in a hurry; set to work deliberately to plan out your wardrobe.

THE TIME FOR BARGAINS IN UNDERCLOTHES

Now that January is here the bulk of the winter shopping is already done; but the sales of underclothes are on, and one can do wonderfully well in bargains, even to indulging in handmade articles occasionally. It is the time to restock, and even if four pieces of each kind are bought once a year, one's supply never gets so low that a large expenditure is necessary to bring it up again. This is where judgment comes in, for the outlay should be so divided that something is contributed by each season, and a strain at any one time avoided.

Handmade nightgowns are out of the question for those who dress on $500.00, as in this country even the plainer examples cost $7.00 or $8.00, at least, and a night gown should be fancy enough to be becoming—no one is willing to wear severe and unbecoming lingerie when ready for bed, so I advise some of the attractive domestic models. Low, round necks, and short, cape sleeves are very pretty, while some of the Empire models, with broad ribbons running through insertions at the bust, are lovely.

FRENCH DRAWERS NOT EXPENSIVE

Drawers are quite as cheap in the French as the domestic, except the coarsest of the latter, that no one would wear any way. Nice, fine nainsook, entirely handmade, with a scalloped ruffle and a wee bit of a design in one corner, are as nice as possible, and wear beautifully. Surely anyone prefers plain things fine to elaborate cheap ones.

ADVICE ON CORSET COVERS

It is advisable to buy handmade corset covers, for if one is content with scalloped edge, buttonholed for the ribbons, and, perhaps, a little embroidery added, there is hardly 75 cents difference between those and the domestic quality, which are poorly cut, as a rule, ill-fitting around the neck, and of coarse fabric, unless one pay more than $2.00 or $2.50 apiece for them. Numbers of persons are wearing the combination garment—the two pieces in one—which is clever, and a great reducer of bulk at the waist. If one choose this model, it will be available only in machine made, as the hand sewn are too dear.

WHAT TO CHOOSE FOR WALKING SKIRTS

These skirts must be provided, needless to say, not lace-trimmed, and it is even wiser not to chose open embroidery, as the edges wear and fray in no time at all, so it will be more sensible to get skirts with either tucks alone, or tucks and a simple scallop on the edge. Such practical considerations as this will save no end of pennies and stitches, and, after all, elaborate petticoats with a trotteur skirt are far from good taste, the point being cleanliness rather than finery, when a gust of wind shall expose the flounces about one's feet.

Whether one wear white skirts every day, or one of silk fabric, depends upon how one is situated at home. One must have them, in any event, for wear under duck and linen skirts in summer, and if there is a laundress in the house, and it does not cost extra or inconvenience arrangements to have them done up, it is an economy to use them, and naturally, just the reverse if the linen is sent out.

In the latter case put away white walking skirts during the winter, and take to a jersey one with a taffeta ruffle. This is very graceful, as it clings so close, without a wrinkle at the hips, and does away with every bit of bunchiness and thickness. Silk for ordinary wear is out of the question for petticoats, but the drop skirt may be silk, and this will last very well indeed, almost a year, with care, if protected by an underpetticoat.

FASHIONABLE INEXPENSIVE TURBANS FOR PRESENT WEAR

Have one dropskirt for all the cloth gowns. Numbers of French makers put in a short lining with a long skirt, so this can be easily accomplished.

MORE ELABORATE PETTICOATS

Now as to lace and muslin petticoats—I think the very best plan is to give them up entirely, as they are difficult to do up, unless the laundress is very good, and they tear and nick very soon. Substitute a white silk skirt, and use with it lingerie flounces that are adjusted by beading—one row on the ruffle, the other on the skirt—and joined by weaving a ribbon through the two. It is amazing what service such a device gives, the silk, pinked on the edge of its narrow frill, is short enough not to become easily soiled, and two outer ruffles, with cleaning and mending, will keep one going for as long as two years. It is wise, aside from expense, to make the wardrobe as compact as possible; it saves the trouble of caring for many clothes, and the woman who counts on turning herself out on our stipulated sum is not apt to be competently attended. Packing and travelling are much simplified, also.

CORSETS

The question of corsets is a more or less difficult one, for there are many figures that simply cannot be fitted in ready made ones, and while some women can get along on two pair a year, others go through twice as many. So each woman must decide for herself what she will buy and at what price, though by all means get one good corset rather than two of ordinary make, for corsetting is the foundation of dress, and it must be correct to insure the first principles of a good appearance. Stout figures, of course, have the more perplexing side of the problem, and also the dearer one, for many a slightly built woman, with good natural lines, can do very well with medium-priced stays; but the stout woman never. Different models, of course, are required by different construction. I have found the greatest comfort in a French one that I get ready made, and slip into with never an alteration. It is delightfully easy, and the lines are splendid, very long, and round at the waist, and medium low at the bust, with garters at front and hip. It gives excellent wear. But though this suits me to perfection—I have tried almost every kind—it might not answer at all for some. Next week I shall have something further to say about underwear, and something about négligée wrappers and footwear.

HAPHAZARD JOTTINGS

HAZELNUTS ADVANCING—SMALL TURKISH CROP AND RECORD PRICES

HAzlenuts or filberts furnish one of the most important products of Trebizond, province of Turkey, the United States taking a considerable proportion. The declared Trebizond exports of hazlenuts to America last year were valued at $40,726 shelled and $4,959 unshelled. Other shipments to Marseilles and England probably also supplied the American market.

The price of shelled nuts is advancing. The prices certified in the Trebizond consulate during the last twelve months have ranged from $8.25 to $9.60 per hundredweight. It is thought that the price of shelled will go over $12 per hundredweight this year.

THIRTY-ONE PER CENT. OF IMMIGRANTS REMAIN IN NEW YORK

The Commissioner of Immigration has expressed his belief that during the year ended June 30 the number of immigrants admitted exceeded 1,000,000. In the fiscal year ended June 30, 1905, the number admitted was 1,026,499. Austro-Hungarians predominated last year, with Italians and Russians close seconds. Of the total arriving at New York 31 per cent. settle in New York State, principally in the city, 20 per cent. in Pennsylvania, and 5½ per cent. each in New Jersey and Ohio.

IMITATION IRISH POPLINS

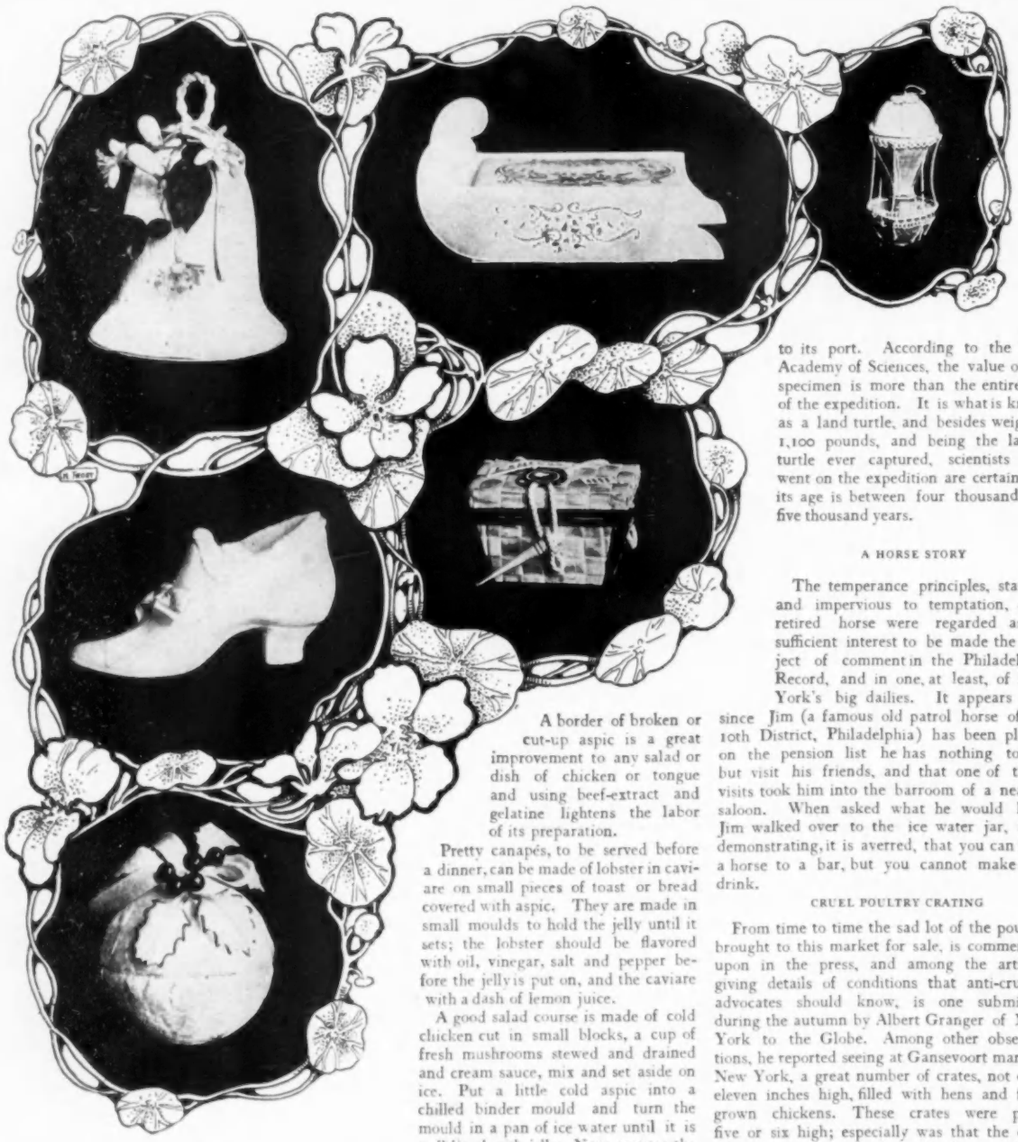
Consul A. K. Moe writes from Dublin that imitations of Irish-poplin goods are being placed in many markets, and even in Ireland the quantity of this imitation material has grown so large that vigorous steps are being taken to discourage the sale and require shopkeepers to state distinctly whether the "poplin" they are selling is genuine Irish or foreign make, and under the term "foreign" is included British manufacture.

PLACATING DISCONTENT

John Graham Brooks, and other sane keen observers of current social conditions, have been for some time pleading with corporations and others in possession of privileges, to give heed to the multiplying signs of widespread discontent, and to try to stem the tide of revolt by concessions. It looks as though this counsel of prudence was being acted upon, for close upon the polling of 600,000 votes for the governorship by Mr. Hearst, the self-constituted leader of discontent, comes the announcement of such a raising of wages by big corporations as never before took place. Never in the history of labor has there been such a universal move to increase earnings. The raises made by railroads alone will cost them an additional annual outlay of $20,000,000, and, as it is said still other classes of their employees are to be benefited, the end is not yet.

ENCOURAGING PROGRESS IN A GOOD WORK

The People's Institute is out with its ninth annual report, in which, among other interesting statements, it is recorded that, owing to the reform spirit awakened in the community, the work of the Institute in matters of legislation has not been as extensive as in previous years. On the other hand the Sunday evening Ethical Lectures and discussions at Cooper Union have been more largely attended than ever before. Two courses of instruction in the principles of American government given during the last year led to the organization of several civic clubs. The dramatic work of the Institute included the giving of several Shakespeare recitals and the procuring of reduced rates to school children and working people for educational plays given in the different theatres of the city. In music sixteen symphony and six chamber-music concerts were provided.



ATTRACTIVE FAVORS

FOR THE HOSTESS

LEFT FIGURE.—Wedding bell favor of white paper, with spray of orange blossoms, for ice cream or candy. Price 50 cents each.

MIDDLE UPPER FIGURE.—Hand-painted paper sled for bon bons 50 cents.

UPPER RIGHT FIGURE.—Satin covered balloon in pink and white satin and basket work. Price 30 cents.

MIDDLE LEFT FIGURE.—Wedding favor, slipper in alabaster composition with velvet edge. Price 50 cents.

MIDDLE RIGHT FIGURE.—Wicker express basket for candies; tied with cord and sealed with heart-shaped seal. Price 35 cents.

LOWER LEFT FIGURE.—White velvet snow ball bon bonniere tied with ribbon and any kind of flower. Price $1.00.

LUNCHEON DISHES

ASPIC JELLY.—One quart of highly seasoned stock either beef or chicken, 1 box of gelatine, 1 cup of cold water, juice of a lemon, ½ a cup of wine, a bay leaf.

The whites and shells of two eggs. Soften the gelatine in the cold water, then add with the whites beaten slightly, the crushed shells, and other ingredients to the stock freed from fat. Stir constantly over the fire until the mixture boils; let it boil five minutes, after standing ten minutes skim and pass through cheesecloth in a colender. This aspic may be made from any good stock, a reliable brand of beef extract is very good.

A border of broken or cut-up aspic is a great improvement to any salad or dish of chicken or tongue and using beef-extract and gelatine lightens the labor of its preparation.

Pretty canapés, to be served before a dinner, can be made of lobster in caviare on small pieces of toast or bread covered with aspic. They are made in small moulds to hold the jelly until it sets; the lobster should be flavored with oil, vinegar, salt and pepper before the jelly is put on, and the caviare with a dash of lemon juice.

A good salad course is made of cold chicken cut in small blocks, a cup of fresh mushrooms stewed and drained and cream sauce, mix and set aside on ice. Put a little cold aspic into a chilled binder mould and turn the mould in a pan of ice water until it is well lined with jelly. Now arrange the chicken and mushrooms in the mould, pour in aspic jelly to fill.

Boil a pound of rice in water until tender pass it through a seive and shape like the mould of aspic. When cold, cover with butter tinted with chopped parsley. Set this on the serving dish and invert the aspic upon it. Fill the centre with sliced celery and mayonnaise. Encircle the mould with aspic cut in cubes.

CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

THE SPORT OF KINGS

THose who believe hunting, as a pastime to be a relic of barbarism, will not waste any sympathy over an (except as to the painful death of the horse) incident that occurred during the hunting season in Spain. In the course of a wild boar hunt, a large powerful boar charged King Carlos; killed his horse, and inflicted wounds upon the Marquise de Cerra, Count Molina and several others. It is probably too much to expect of these twentieth century hunters, that while nursing their wounds they will reflect on the revolting savagery of such a pastime.

A TURTLE OF ANTIQUITY

San Francisco was considerably excited a short time ago, over a turtle captured near Galapos Island, off the coast of Ecuador and brought to its port. According to the local Academy of Sciences, the value of the specimen is more than the entire cost of the expedition. It is what is known as a land turtle, and besides weighing 1,100 pounds, and being the largest turtle ever captured, scientists who went on the expedition are certain that its age is between four thousand and five thousand years.

A HORSE STORY

The temperance principles, staunch and impervious to temptation, of a retired horse were regarded as of sufficient interest to be made the subject of comment in the Philadelphia Record, and in one, at least, of New York's big dailies. It appears that since Jim (a famous old patrol horse of the 10th District, Philadelphia) has been placed on the pension list he has nothing to do but visit his friends, and that one of these visits took him into the barroom of a nearby saloon. When asked what he would have Jim walked over to the ice water jar, thus demonstrating, it is averred, that you can lead a horse to a bar, but you cannot make him drink.

CRUEL POULTRY CRATING

From time to time the sad lot of the poultry brought to this market for sale, is commented upon in the press, and among the articles giving details of conditions that anti-cruelty advocates should know, is one submitted during the autumn by Albert Granger of New York to the Globe. Among other observations, he reported seeing at Gansevoort market, New York, a great number of crates, not over eleven inches high, filled with hens and full-grown chickens. These crates were piled five or six high; especially was that the case where wagons were loaded with them, and the birds in the top crate could stand up only by running their necks through the spaces between the slats.

Mr. Granger was particularly interested in three crates of ducks piled on top of each other, so that the ducks in the two under crates could not stand, the men in charge not having instincts of humaneness strong enough to remove the two upper ones and give those poor cramped creatures a chance to stand on their legs, and he learned that they had come from Indiana, and had been shipped six days before, thus inhumanely confined and jostled about in freight cars. Mr. Granger contends there is one effectual way to make all shippers of live poultry put their stock in deeper crates—that is a law in this state or city compelling the receiver of all such property immediately to transfer them to crates eighteen inches deep, and charge the cost to the shipper. Some day people will demand this and similar regulations to save animals and fowl intended for food from suffering, as a precaution in behalf of the health of cities. Is it reasonable to suppose that the flesh of creatures who have been subjected to great misery for days before killing, is other than poisonous? The day that regulations in regard to proper transportation of all kinds of live stock intended as food for human beings go into effectual operation, will mark the disappearance of more than one of the mysterious maladies that now baffle the medical profession.

Vogue, dated 17 January, will be the White and Southern Fashions Number. Price, 10 cents.

REDUCE THE FLESH
By Using DR. JEANNE WALTER'S
MEDICATED RUBBER UNDERGARMENTS
(Patented June 26, 1906.)

Ladies possessing surplus flesh will find the use of Dr. Walter's undergarments a most efficient remedy—these garments are made to fit any part of the body, acting directly on that part—they are worn next to the flesh, fit snugly and give a comfortable warmth.

Owing to the many virtues of Dr. Walter's undergarments and the high recommendations accorded by medical authorities many substitutes are on the market—the only genuine are made by

DR. JEANNE WALTER.
For both Women and Men.
Send for illustrated booklet. Agents wanted.

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With the marvelous **Ganesh Strapping Muscle Treatment** combined with the wonderful rejuvenating **Ganesh Eastern Muscle Oil**, lines are removed, hollows filled out and muscles strengthened. The muscles and tissues form the padding of the skin and when wasted and weakened, lines are the result. **SPECIAL TREATMENT** for **tired and lined eyes**, makes lids white and firm. This **Ganesh Massage Oil** is an Eastern secret known alone to Mrs. Adair. **$5.00, $2.50, $1.00, 75c.**

Ganesh Diable Tonic removes puffiness under the eyes; closes the pores; tones, strengthens and whitens the skin, makes it clean, clear and firm. Splendid **wash for tired eyes. $5.00, $2.00, 75c.**

Ganesh Eastern Cream, the greatest skin food in the world, feeds the tissues, keeps the skin soft. **$5.00, $2.00, $1.00, 75c.**

Ganesh Forehead Strap cures deep lines on forehead and corners of eyes. **$4.00.**

Ganesh Chin Strap cures double chin; restores lost contours; keeps mouth closed during sleep. **$5.00, double strap $6.50**

Brown Spot Lotion, $1.25, in conjunction with the Eastern Cream, 75c, removes brown spots.
Lily Sulphur Lotion (Pink, White and Cream) removes and prevents redness and freckles, and whitens the skin, - - - $2.50, $1.50
Carnation and Violet Toilet Water, exquisitely refreshing, - - $1.50, 75 cents.
Anti-Freckle Lotion $1.25 and **Cream** $1.00 (to be used alternately)
Marvello Eye Drops clears the whites of the eyes and gives brilliancy to them, - - - $1.25
Hygienic Face Massage and **Electrical Face Treatments** at Salon, $2.50. (Courses by arrangement.)

"How to Retain and Restore youthful Beauty of Face and Form," a most valuable Book of 100 pages. Sent postpaid on receipt of 25c. Write for Price List Booklet free. Consultation free. Mail orders filled promptly.

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The Queen says: "Mrs. Adair's Preparations are as safe as the Bank of England."

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The Gardner Hip Confiner is the lightest and most comfortable. It reduces the hips from four to ten inches. Price $3.50. The Gardner Bust Supporter is an indispensable article of dress for out-door sports. May be worn with or without a corset. Price $5.00.

When ordering by mail give hip measurement for confiner and bust measurement for supporter. No fitting required. Either Supporter or Confiner may be ordered separately at above prices. Sent together on receipt of $8.00.

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Short Waists in Hand Embroidered Linens and Batistes in Exclusive Designs.

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Antoinette Cleansing Cream will cleanse the pores, and keep the skin soft and fair in winter weather.

Le Perle Face Powder gives a velvet-like texture unattainable by any other powder.
Pink, White and Brunette.

Lanoline Cucumber Massage Cream is a perfect skin food. It prevents wrinkles and crows feet almost indefinitely. The three sent by mail for $2.00. Samples 10 cents.

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CALDER'S 25¢ 50¢ DENTINE **Teeth**

CALDER'S
Saponaceous
DENTINE

The oldest and most perfect tooth powder for cleaning and preserving the teeth and gums.

At Shops. Sample Travelers' Size, 10 Cents.

ALBERT L. CALDER CO.,
Providence, Rhode Island

Calder's Nail Polish

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

NOthing shows age more quickly than the hands, for the fingers lose their tapering shape, the nails split and ridge far more easily at fifty than at twenty, and the veins define themselves in anything but a pleasing fashion. A good cream should be used on the cuticle and under the nail every night after the age of thirty, the same being rubbed on the hands in order to preserve the whiteness and smoothness of their skin. Cocoa butter is not a bad substitute for the latter, and costs only 10 cents a box.

A little finely pumiced stone may be used with a polisher on the nails when the latter are ridged or in a very bad condition, this being purchasable for 10 cents a box

Bleach the nails with a harmless but useful preparation selling for 39 cents a bottle, and use a flexible emery board to shape them and give a final smoothness. Many a badly shaped nail has been caused by too much clipping with scissors, and filing is far preferable in every way. Frequent polishing adds much to the transparency of the nail, and if the cuticle be pushed back systematically each day the charming little moon at the base will soon make its appearance on each nail. It behooves every woman who wishes to possess dainty hands to lose no time in beginning to cultivate them with assiduity, since constant treatment brings speedy and sure results, while badly kept hands are an abomination in the eyes of all fastidious people. If paste and powder be preferred for polishing, I should suggest two excellent preparations selling for 19 cents and 21 cents each. The former has often been used as a rouge for the cheeks as well as a salve for dry or chapped lips, while the powder is remarkable for the rapidity with which it takes hold of the nail and produces a polish.

If lasting quality be a recommendation for artificial color, then I can heartily recommend a liquid rouge which stays just where it is placed, and is not affected by perspiration, ordinary rubbing, or even salt water bathing. A very little goes a long way, and the shade when properly toned down by careful application, is most natural—a pale blush pink, combining well with any tone of skin, and almost impossible to detect from nature's handiwork, even when subject to the supreme test of sunlight. A single drop is sufficient to work into the skin, shading down the color with a bit of absorbent cotton so that no tell-tale edges are left. Price, 50 cents.

A paste for polishing tortoiseshell is often useful in these days, for the results are good though less pronounced than those of a polishing machine, and as tortoiseshell has never been more generally used for hair ornaments this is a most timely note. Price, 25 cents.

A new preparation is advanced as an antiseptic substitute for powder, and leaves the face with a fine, delicate finish, preventing it from acquiring a blowsy look when exposed to the elements, and having many of the qualities of a skin tonic. A powder is added to this carefully prepared lotion, and the shade is the palest of pinks, just sufficiently suffused with color to make it thoroughly becoming. Application is made with a piece of absorbent cotton after well shaking the bottle. The thin veil thus thrown over the complexion lends a youthful charm, but more permanent benefits are promised if constant use be essayed. It should always be applied before motoring or any other unusual outdoor exposure. Price, $1.00 a bottle.

There is no use trying to keep the face perfectly clean by water alone, since it will not assimilate with the oily secretions which exude from the pores, and every woman requires a bland soap, a good camel's-hair face brush, and a simple cream or emollient.

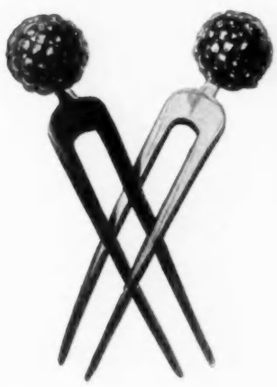
For the most supersensitive conditions nothing can be more mild in action and pure in quality than a deliciously delicate imported soap, for which $1.57 a cake is asked. This is unique of its kind, and of the highest degree of excellence; if used for the face and neck alone it should last for half a year, as the cake is well tried out and hard, so in the end it is not a very expensive luxury.

Comfort for feet that are over-worked or tender is offered in a prepared powder which comes in a neat little package. It will allay an excessive quantity of perspiration and prove a relief when the feet are hot, swollen or inflamed. The powders are of two kinds, and cost 25 cents a box. The first are for immediate dispersal of any foot irritation, and must be shaken in the shoe daily, while the second should not be used more than two or three times a week in a foot bath.

Pretty little hat pin holders of etched silver cost $5.50, and in the same dainty model can be had for $4.00 if plain.

JET COMB AND HAIR PINS

MUch has been written of the vogue of jet, and it daily grows in favor, countless stunning ornaments being fashioned of it. As an accessory to the coiffure,



JET COMBS AND HAIR PINS

either with blond or gray hair, its effectiveness is unsurpassed. A comb and ball-topped hair pins in jet are illustrated, which though not pretentious are extremely attractive. The comb costs $2.50, the hair pins $1.25 each.

Vogue is $4.00 a year by subscription, which includes all the numbers as issued. 11 East 24th Street, New York.

Whether You Bathe or Merely Wash Your Hands
TRY TRIOLET

The greatest of all Toilet Luxuries.
Indispensable for use in the Bath, Wash Basin, for the Hair and in the Manicure's Finger Dip.

In the Bath, added to the water, it removes all traces of perspiration and imparts a subtle, dainty fragrance. It makes the bath especially refreshing and invigorating.

In the Wash Basin, added to the water, imparts to the skin that bright, fresh, clear and velvety appearance which every skin should have and can have. It speedily removes all dust and travel stains, soot and grime, relieves the pores of fine particles and prevents blackheads and eruptions. It's insurance against chapped face and hands and a boon to autoists.

In Baby's Bath, added to the water, distinctly harmless and especially recommended for tender skin.

For the Hair, added to the water, it thoroughly cleanses and stimulates the scalp, prevents dandruff, and leaves that highly desirable soft, fluffy effect, enriching the natural color without altering it.

Manicure's Finger Dip, added to the water, makes a thoroughly antiseptic solution, cleanses perfectly, softens and soothes the cuticle, and allays inflammation.

Toilet Triolet is a perfect, scientific, sanitary cleanser, containing no acids, caustic soda, poison, dangerous or deleterious ingredients. If you will use soap, add Toilet Triolet to the water to render it more effective and less injurious.

Packed in very attractive and dainty cans, price **25c**
Sold in all first-class Department and Drug Stores.
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immediately dries, forming a tough, transparent, waterproof coating. **"New-Skin" heals Cuts, Abrasions, Hang-Nails, Chapped and Split Lips or Fingers, Burns, Blisters, etc. Instantly relieves Chilblains, Frosted Ears, Stings of Insects, Chafed or Blistered Feet, Callous Spots, etc., etc.**

A coating on the sensitive parts will protect the feet from being chafed or blistered by new or heavy shoes. **MECHANICS, SPORTSMEN, BICYCLISTS, GOLFERS,** in fact all of us, are liable to bruise, scratch or scrape our skin. **"NEW-SKIN"** will heal these injuries, **will not wash off,** and after it is applied the injury is forgotten, as **"NEW-SKIN"** makes a temporary new skin until the broken skin is healed under it. **"Paint it with 'New-Skin' and forget it,"** is literally true.

CAUTION; WE GUARANTEE our claims for **"NEW-SKIN."** No one guarantees substitutes or imitations trading on our reputation, and the guarantee of an imitator would be worthless anyway.

Always insist on getting "NEW-SKIN." Sample size, **10c.** Family size (like illustration), **25c.** Two-ounce bottles (for surgeons and hospitals), **50c. AT THE DRUGGISTS,** or we will mail a package anywhere in the United States on receipt of price.

DOUGLAS MFG. CO.
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VOGUE POINTS

A Chic hat that shows a novel dip in looping the back hair is a huge turban of sable cocked over one ear. It has a hoop of pink roses slanting up into the front and wired to follow the curve of the hair. It was worn with a light gray cloth gown without a bit of fur upon it. Is it an absurdity of fashion that makes us put things just where we do not need them?

SABLE AND ROSES
Vogue Points

Another unique hat was a Reynolds shape of black satin. Around the crown were roses—the new rose of the year—black and ponderous, with leaves tight-twisted like the full American Beauty. This was accompanied by a fluffy dress of light lace that melted into the figure and served as a foil for the shining black of the new horticultural triumph.

In spite of the popularity of coq feathers some of the most fetching hats this year are decorated with these chicken plumes. They afford a sharp contrast, and are found in innumerable colors. A tan hat of modish cut

REYNOLDS HAT OF BLACK SATIN
Vogue Points

had a crown wreath of tiny pink roses daintily supporting a veritable jungle of short, crisp, coq feathers, that were of speckled tan and brown.

In strong contrast to this most correctly lined affair was a brown hat shaped high, crowned like a derby, and muffled with brown taffeta. Great brown coq feathers fell out in the gorgeous plumes which make the little Italian soldier an object of envy to every woman. Below the hat were brown eyes and a suit of vivid green velvet. The frill of lace was held together by a huge, rectangular, purple stone.

A smart costume for country drives or walks is of gray broadcloth, with a gray suède pony coat; the coat strapped with cloth, and the skirt strapped with suède. The buttons are covered with suede and trim the strap ends, besides fastening the coat, and the cute little pocket flaps also button over.

A pail covered in silk or cretonne, to match the draperies in the boudoir, is the latest receptacle for torn letters and papers, and very quaint is this useful bit of furnishing. One in pale sage brocade, with a pretty French print framed on one side, and outlined by an openwork dull gold galloon, has gold rope handles to lift it by. The bucket rims are also finished by galloon, and the lining is of moiré.

For the gift book the loveliest covers are to be had of brocade or flowered silk, with panels of gold cloth inset, and gold galloon at edges. A contrasting color appears in the lining, and a daintier affair cannot be imagined with which to hide the cover of the book at hand.

The most wonderful embroidery is shown in a Japanese screen, the subject a waterfall so marvelously executed that the very foam and mist seem real. The frame is simply but beautifully carved, the Oriental standpoint being that one art shall not be overshadowed by another, when the other is to be the minor consideration in the object that the public is to admire and criticize.

With the winter's advance the demand for lace and net waists grows apace, and for southern wear the most elaborate and sheer creations are already shown in embroidered batistes or linens. Pale tinted batistes are particularly desirable, and on these the embroidered designs are in white, and very ornate.

The season is yet too young to again proclaim white, and white alone as the favorite tone in costume; but once more comes the cry

LITTLE ITALIAN SOLDIER HAT
Vogue Points

that frocks and hats must be of a kind, and that lingerie hats are all made to be cleaned easily, as immaculateness of attire weighs much in these days of ease and luxury.

Why bother with many silk parasols for the sun's rays in the sunny south? Have a cover to match each frock, instead; that can be slipped on over one silk frame, and so keep intact the effect of exquisite daintiness that lingerie dresses and their accompanying furbelows give to the wearer.

Travelling cases of lovely flowered silk for pins are lined with quilted silk and have the edges bound with a gold or silver lace braid. Rows of pins of all kinds show as this pretty

A VERITABLE JUNGLE OF COQ FEATHERS
Vogue Points

and useful article unrolls, and across the ends the bonnet pins are thrust. They are twelve inches long, and seven inches or so in width, and can be folded or rolled to fit into a small space, and having all color and kinds of pins, both straight and clasped, are ready for all emergencies.

Screens of glass, framed in brass or silver, are invaluable for the chafing dish table, as the necessary steady flame is thereby assured. Framed in wicker or bamboo, which only is done by order, they are an attractive accessory for the veranda tea-table.

WHAT THEY READ

(Continued from page 13)

The conventional story element is made a subsidiary matter in this book, which is chiefly devoted to a bright and wholesome study of the various details of college life throughout the four-years' course. The illustrations by Miss Ahrens are exceedingly natural and pleasing.

(Elinor's College Career. By Julia A. Schwartz, Illustrated by Ellen Wetherald Ahrens. Little, Brown & Company.)

HEARTS TRIUMPHANT. By Edith Sessions Tupper. D. Appleton and Company.

Aaron Burr, Madame Jumel, and the society of their period offer great temptations to the current school of American historical novelists, and it is surprising that we have waited till now for a novel dealing with the persons and events of that time. The present story is done with spirit and realism. It is, of course, romantic in the highest degree, in fact, the current historical novel is rarely aught else. One may well doubt whether the period was at all what this novel represents it, but whatever may be the truth of history, the author has made a stirring tale after the fashion of all such stories. This, however, is faint praise for so clever a piece of work as Hearts Triumphant. The compelling charm of Madame Jumel is well conveyed; so, too, is the sinister power of Burr. The errant Bonaparte is successfully introduced. At the same time the characters that are pure fiction interest the reader, and have as much realism as the historical personages. There have been few better recent attempts at American historical fiction.

THE HOUSE OF COBWEBS AND OTHER STORIES. By George Gissing. With an Introductory Survey by Thomas Seccombe. E. P. Dutton & Company.

Although George Gissing, the novelist of poverty and genius in distress, has been dead nearly three years, the mystery of his life remains practically unsolved. Mr. Austin Harrison, one of the few men who were on terms of intimate friendship with this solitary being, in an essay on the author contributed to the September Nineteenth Century, says: "Fate made Gissing a ferocious individualist. He chose to live fiercely independent, proud and resentful, at war with the whole social organism . . . If he remained poor it was largely because he chose to. . . . He was an outrageous pessimist . . . In all affairs of the world he was a very child, with a child's obstinacy and improvidence." Such was the odd genius who many people think has won a permanent place in the front rank of English novelists.

After the publication of his Workers in the Dawn, in 1880, when twenty-three years of age, Gissing produced some two dozen long novels, not to mention several collections of short stories, nearly every one of which was founded on various sordid phases of life within his own experience.

The fifteen tales in the present collection, which may be regarded as fairly reepresentative of the author's best work, are preceded by admirable introductory survey of the work of George Gissing by Thomas Seccombe. Gissing has never been popular with the American public, but we think every one of these stories, as well as the prefatory essay, should be read by all those who are interested in the English literature of our own generation.

Gissing was a profound admirer of Charles Dickens, whom he resembled as an author in many ways, although temperamentally he had slight sympathy with the splendid sanity, optimism and delightful humor of Boz. At the same time, Gissing's long essay, published in 1898, and entitled Charles Dickens: A Critical Study, is, probably, the most remarkable monograph on the famous novelist ever written.

Among the more characteristic stories in the present collection are The House of Cobwebs, Humlebee, A Poor Gentleman, Topham's Chance, and The Salt of the Earth.

LITERARY CHAT

Henry Wallace Phillips, author of Red Saunders, and Mr. Scraggs, has written what may be described as a humorous sketch with the title The Pole (McClure, Phillips and Company), which is a genuinely side-shaking account, in not too obscure slang, of a bulldog's adventures in a cabin inhabited by a bull-snake, a young bobcat, and a hawk. There are a good many funny things in the slender volume before the climax is reached, but one could well enough spare much of the story outside that portion embraced in the last ten of its forty-six pages. It is here that the encounter of the bulldog with the inhabitants of the cabin is described, and those ten pages are funny enough to cure chronic dyspepsia. Mr. A. B. Frost, who has laid untold generations of children under a deep obligation by illustrating Uncle Remus, furnishes the few pictures. These are not as funny as the text, though it is hard to look at the pictures of the ranchman watching the approach of the Englishman on horseback, without laughing aloud.

Nathaniel Hawthorne put much of his best self into that brilliant collection of travel notes called Our Old Home. During his consulate at Liverpool he thought and observed in his quiet, brooding fashion, whether he was moving about the grimy city, then his official residence or traveling in various parts of England; these notes are the outcome of this observation and brooding. They are unjust to the English, whom Hawthorne tried in vain to like, but they are rich in Hawthorne's peculiar charm. Indeed, the book is one of the few that one would not willingly see shortened. It is dedicated to Hawthorne's commonplace friend, Franklin Pierce, President of the United States. Messrs. Thomas Y. Crowell have issued a new and attractive edition of this book, with a discerning introduction by Katharine Lee Bates, Professor of English literature in Wellesley College. There is not a single copy of these nearly 350 closely printed pages that is not well worth reading.

The name Old Chester has just been given to a tract of land situated in the Orange Mountains of New Jersey, near Essex Falls. It seems a group of people of literary tastes and activities have acquired this property, with a view to establishing there an ideal colony on the plan of an old English village.

In an autumn issue of Black and White, the well-known English illustrated weekly—one of the editors of which is an American, by the way—the following illuminating (?) note appeared: "It has just been announced that the American, Winston Churchill, whose novels are so popular on this side, is about to be put up for the States Parliament. Among his novels Savrola, is perhaps the best known here." As an example of absolute misinformation this item deserves to be embalmed.

In his little book On Reading, by George Brandes, issued by Duffield and Company, the distinguished Danish critic makes the following interesting observations about the Bible: "There is one Book of Books that is generally regarded as the most suitable of all for general and constant reading, the very best book—the Bible. Few books, however, prove so conclusively as this that the bulk of mankind cannot read at all. The so-called Old Testament comprises, as is well known, all that is left to us of the ancient Hebrew literature of a period of eight hundred years, together with some few books in Greek.

"It includes writings of the most various value, and the most various origin . . . nearly all of them difficult to understand, and demanding extensive historical knowledge in order to be read with the smallest degree of profit. Certain books of the Old Testament, like the collection which bears the name of Isaiah, contain some of the sublimest poetry extant of antiquity—a witness to the purest craving for the righteousness, the highest religious development to be found on earth at that time, 750 or 500 years before our era. Others, as, for example, the Chronicles, are of less value, and are not strictly accurate in their historical recitals. There is much evidence that such reading confuses men's minds."

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My Wigs, Transformations, Pompadours, Front Pieces, etc., are made of the best quality of human hair and completely baffle detection.

HAIR DYEING *a specialty, in all the newest shades and colorings, by the latest and most scientific methods. Moderate prices. Exclusive Parisian novelties in hair goods, etc.*

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Queen Louise Face Massage Cream Beautifies. It is the "Queen of Creams" And the "Cream for Queens"

It penetrates, soothes, invigorates, refreshes and cleanses, rendering the Complexion a Velvety Smoothness.

It does away entirely with customary "Make-ups" that clog the pores of the skin. QUEEN LOUISE CREAM, by its rapid penetration, works its way through and behind every form of impurity in the countless pores of the skin, and by its peculiar working actions, brings out all impurities, instantly creating a rapid circulation of the Blood which imparts a natural beautiful complexion.

Price for 7-oz. Jar, $1.00.

"Queen Louise Cold Cream and Skin Food" is a "wonderful" tissue builder. Nourishes the skin and fills out hollows.

7-oz. jar, $1.00.

"QUEEN LOUISE EGG SHAMPOO" warranted to surpass all others. Free from fats or soaps. Cleanses the scalp and hair from dandruff immediately, and restores same to its natural color.

Price for 7-oz. jar, $1.00.

Upon receipt of prices quoted, we will send you any of the preparations prepaid with illustrated book on "The Art of Massage" and "How to Remain Beautiful," together with Complete Life History of the beautiful "Queen Louise" of Prussia.

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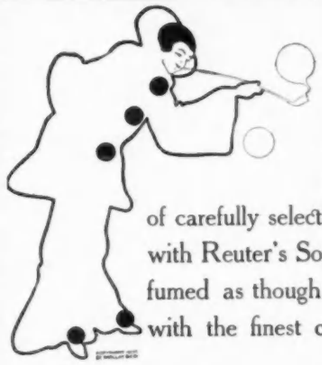

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Possesses a delicacy of perfume peculiar to itself. Its fragrance is the result of scientific blending of carefully selected floral essences. After a bath with Reuter's Soap the body is as delicately perfumed as though the water had been prepared with the finest cologne.

Send a two cent stamp for a trial cake. BARCLAY & COMPANY, 44 Stone St., New York

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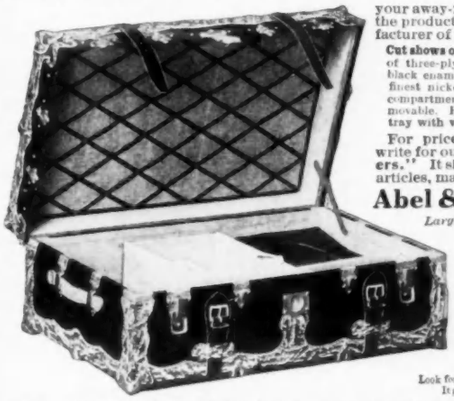

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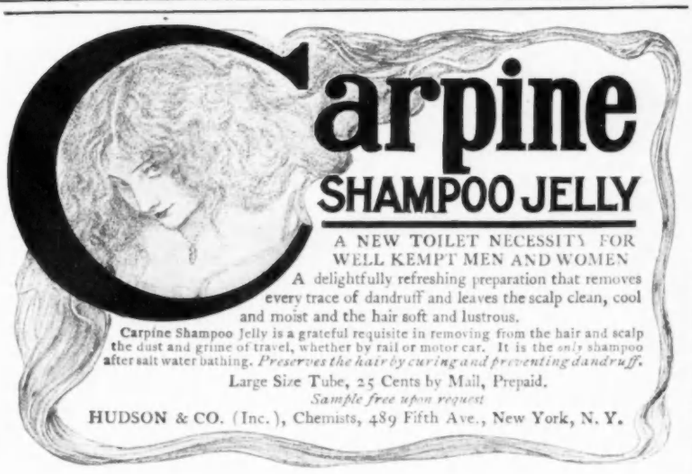

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 411 PUBLISHED 3 JANUARY, 1907

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

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The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 411

THe cutaway riding coat, illustrated, is the subject of this week's pattern. It is made of habit cloth, or mannish tweed, and but for the stitching is quite plain.

The back has a seam down the middle and others from each shoulder. It is finished below the waist in coat tails; that is, pressed plaits from each of the side seams, and the back is open, and finished to overlap. This seam is the only one in the back which has outside stitching, and this may be either done with one row, as illustrated; or a row on each side of the seam. The overlapping part is from just below the waist-line, and buttons are set at the top of the plaits like the sword strap buttons on a man's coat.

The front is single breasted, also with seams from the shoulder, which slightly fit the coat into the waist; the lower edges are sloped away as illustrated, and the back and fronts are joined by an under arm piece at each side.

The coat is lined throughout with firm satin that is made for the purpose, but the middle front pieces do not have to be cut in it, as they are faced with the cloth.

The necessary quantity of fifty-four inch width cloth is two and five-eighths yards. Three yards of the wide satin will cut the lining if care is used; it is forty or forty-five inches wide.

The pattern consists of one each of middle front, side front, underarm, side back, and centre back pieces; one upper and one lower parts of sleeve, and half the collar.

The facing is cut to match the middle front, and for the remainder of the coat the satin is cut to match the cloth part, with one exception, that the plait from the side seam below the waist is not required in the lining the plait being laid in the cloth, and the lining hemmed flat over it at the inside.

The collar, middle front, and side fronts, should be interlined with canvas, and a circular piece is usually placed also around the under and back parts of the armhole. The seams should be stitched with smaller turnings than have been allowed, in the satin, as the lining must be easier than the cloth. All seams in both textures must be well notched, and the edges when pressed open, must set quite freely over the texture.

Some very thick cloths are left raw edge, and stitched; others have the one edge laid very flat, and well pressed, over the unturned edge of the canvas, and the inside or facing one in the cloth is hemmed so neatly raw-edged, just to the folded one, that the raw edge is invisible. Thinner textures have both turned in, but not stitched together and turned out (unless very thin, in which case the corners are well cut away, to avoid a lumpy effect) but the two very neatly slipstitched together on the outside.

The front edges should be tightened by means of a strip of narrow tape laid on to the raw-edge of the canvas (not binding it) but flush with it) the canvas being eased over that portion of the edge where the buttons and buttonholes occur. The edge of the cloth must then be shrunk to the same size, which is quite easily accomplished by using a little water and a heated iron.

The front edge of the satin lining should be neatly hemmed over that of the facing, and inside the lower edge of the coat, after this is turned up and stitched.

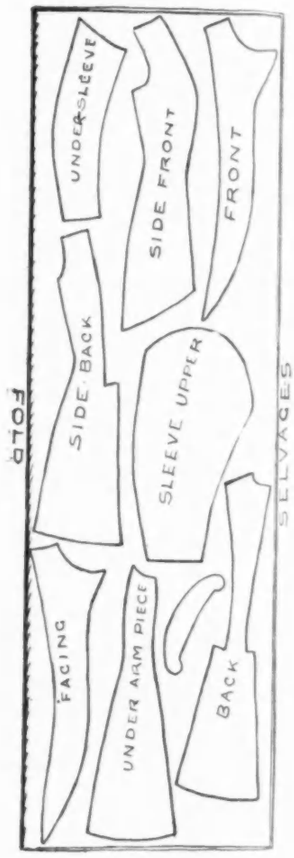
The sleeve must have a bias interlining of canvas to the depth of a cuff, and this is put in after the inner curve seam has been stitched and pressed open, so that the stitching, simulating a cuff, may be done. Then the outer seam is stitched in the usual manner down to the cuff stitching below which it is stitched as near the edges of the turning as possible. It is pressed with the basting thread in at the original depth, the turnings above the cuff only being laid open, those below being pressed to the upper part of the sleeve. This will make a fold like those on the side back seams below the buttons, and will simulate a cuff that really fastens, if the buttonholes be also simulated. After the lining is hemmed inside the wrist edge, about three-quarters of an inch up from it, it is necessary to secure it in several places to the cloth seams, and it is also advisable to run it invisibly to the sleeve where the stitching occurs, the canvas only receiving the stitches.

It is well to have the buttonholes made by a tailor, and he should also give it a final pressing.

VOGUE'S COUPON PATTERN NO. 411.—RIDING COAT

For description, see this page. Cut paper pattern No. 411 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 412. Habit Skirt



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DESCRIPTIONS OF PATTERNS

NO 1128.—Afternoon dress of pale gray chiffon broadcloth, with insertings, vestee and cuffs of cluny lace tinted to match. The tucked part of yoke effect is of gray net. High folded girdle of self-tone liberty satin, with gray ball fringe at streamer ends; gray satin buttons trim the plastron. The gored skirt and the waist are attached beneath the girdle. The edges of front and back gores are stitched in wide tuck effect. The materials required to make this model in medium size are: 4¾ yards of broadcloth, 52 inches wide; 8 yards of lace, 2 inches wide; 1¼ yards of lace, 4 inches wide; ¼ yard of net, 45 inches wide, and ¾ yard of liberty satin, 22 inches wide.

No. 1129.—Afternoon bodice of white silk flannel, combined with Irish crochet lace and tucked white chiffon cloth; the girdle and lacings are of black panne velvet. The lacings end in loops, near the edge of the lace, caught by burnished gilt buttons. Bolero effect of tucked chiffon and Irish lace, over plaited chiffon; the under arm part of the bolero, and the upper part of the sleeve are of the flannel. The material required to make this model in medium size are 2 yards of silk flannel, 31 inches wide; ¾ yard of all-over Irish crochet lace, 18 inches wide; 4 yards of Irish crochet lace, 2 inches wide, 1½ yards of inch-wide velvet ribbon, and ½ yard of bias panne velvet.

No. 1130.—Bodice of ring-dotted Brussels net and Cluny lace, the high folded girdle is of pale yellow liberty satin. The waist is in bolero effect. The full front panel is of net, which is gathered at top and at lower part. The tucked collar extends as a shallow yoke and at sides of front and back; the net is tucked between the lace insertings. The cuff top is slashed in two tabs, the net gathered between them. The materials required to make this in medium size are: 2¼ yards of Brussels net, 45 inches wide; 1 yard of 2 inch-wide lace, ¾ yards of all-over lace, 20 inches wide; and ¾ of a yard of liberty satin, 22 inches wide.

AFTERNOON GOWN AND BODICES

Flat patterns of bodices, 50 cents. Pinned patterns, $1.00. Flat pattern of skirt, 50 cents. Pinned patterns, $1.00. Sizes, 34 to 40 bust.

A TALK WITH MISS FARRAR

(Continued from page 12)

smile, "it is certainly pleasant to be in my own country once more and to meet with such a kind reception, but I have really grown up in Berlin and gained my early successes there, and among the people are some of my dearest friends. Surely it is natural that I should want to go back."

As we all know, shortly before Miss Farrar's arrival in New York, the newspapers vied with each other in printing accounts of the laudatory tributes that had been paid to this attractive young prima donna by kaiser and king, as well as by the public and the press in both Germany and England. It happens, that in substance, most of these flattering reports were quite true. I should like to state here, however, that during the entire course of our conversation the only reference Miss Farrar made to the subject was that she was deeply annoyed to learn that all these fulsome things had been said about her prior to her American debut, since it tended to prejudice public opinion against her in New York, and made it so much the harder for her to do herself justice.

"I know my limitations," Miss Farrar declared, "and how much I have yet to learn. I do not care for mere compliments, but I do want honest criticism. Every day of my life I am striving to approach nearer to the standard of my own ambition."

I asked Miss Farrar which were her favorite rôles.

"That is rather a hard question to answer," she replied.

"I usually sink myself in every part I play, and I really feel every emotion I am called upon to express. You have heard me in Romeo and Juliette and La Damnation de Faust and I expect to appear later in Traviata, La Bohême, Tannhaüser and Mme. Butterfly. In Germany I have sung in Manon, Mignon and Rigoletto, so you see I have had operatic experience in pretty near the whole gamut of emotions. Then, too, I sing Marguerite in Faust and Mefistofele, as well as in La Damnation, and I should like very much to appear in New York in a cycle of all three operas, as I have done abroad.

Referring to the rôles in Wagner's great music dramas. Miss Farrar said that Brünnhilde, for instance, as a daughter of the gods, should properly be interpreted by a woman of heroic mould. "But Isolde," declared this girl prima donna (and how her eyes flashed), "Isolde is all fire and flame, and my ultimate desire would be to play that magnificent rôle myself."

I mentioned that the most famous impersonators of that part in the past had been large women. "True," she assented. "Because the German dramatic sopranos are apt to be of heavy physique. But Isolde was above all things a woman who loved with a tremendous elemental passion, and one need not be gigantic to portray such a character."

"However," added Miss Farrar, quickly, "Please understand that I prefer to talk of what I have already accomplished, and leave the future to take care of itself."

This naive and fine expression of opinion was interesting to me. I happen myself to have heard Tristan and Isolde above twenty times; beginning with the season nearly two decades ago, when those two of artistic colossi—Niemann and Lehmann sang together. Miss Farrar at twenty-four, may well pause before she ventures to simulate the heart throbs of the passionate Irish princess. Nevertheless this modest young prima donna is essentially a dramatic soprano, and some day I feel confident she will interpret big parts and among them, perhaps, will be that unprecedented thing—a youthful and slender Isolde. Who knows?

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—15 Jan., 19 Feb. ..... M
Boston Symphony Orchestra—10, 12 Jan., 21, 23 Feb., 22, 23 Mar. C
Boston Symphony Quartet—11 Jan., 22 Mar. ... M
Flonzaley Quartette—9 Jan ..... M
Franko's Concerts of Old Music—3, 31 Jan., 14 Feb ..... M
Gabrilowitsch—Piano recital—19 Jan ..... M
Grasse—Violin recital—29 Jan. ..... M
Henderson—Lecture on Salome—9 Jan. ..... M
Herbert's Orchestra—6 Jan ..... D T
Horzowski—Piano recital—6 Jan. C
Kaltenborn Quartet—16 Jan., 27 Feb. ..... M
Kneisel Quartet—8 Jan., 5 Feb., 5 Mar., 2 Apl. M
Lhevinne—Piano recital—13 Jan. C
Marum Quartet—24 Jan., 21 Feb. ..... Cuh
Musical Art Society—7 Mar. C
N. Y. Symphony Orchestra—19, 20 Jan., 2, 3, Feb., 9, 10 Mar. C
Nordica with Philharmonic Orchestra—8 Jan. . C
Olive Mead Quartet—17 Jan., 28 Feb., 11 Apl. M
Oratorio Society—19, 26 Mar. C
People's Symphony Concerts—31 Jan., 21 Mar. Cuh
People's Symphony Concerts—1 Feb., 22 Mar. C
People's Symphony Chamber Music Club—18 Jan., 8 Feb. ..... Cuh
Philharmonic Society—4, 5, 25, 26 Jan., 8, 9 Feb., 1, 2, 15, 16 Mar. C
Russian Symphony Concerts—17 Jan., 7, 28, Feb., 14 Mar. C
Scriabine—Composer—Pianist recital—3 Jan. .. M
Stojoruski—Piano recital—23 Jan. ..... M
Symphony Concerts for Young People—19 Jan., 9 Feb., 2, 30 Mar. C
Witherspoon—Song recital. ..... M

PROGRAMMES IN ADVANCE

Alexander Scriabine, the noted Russian composer, who came to this country at the invitation of Modest Altschuler, of the Russian Symphony Society, will give a piano recital of his own compositions at Carnegie Hall, Thursday afternoon, 3 January, at 3 o'clock.

Programme:

PART I

Allegro de Concert, B flat minor
Prelude for the left hand alone
Six Preludes
Three Mazurkas

PART II

Sonate No. 3, F sharp minor
a Allegro Dramatico
b Allegretto
c Andante
d Presto
Two Poems
Three Etudes
Valse, A flat major

The Philharmonic Society, of New York, will give its fourth pair of concerts this season at Carnegie Hall, Friday, 4 January, at 2:30 P.M., and Saturday, 5 January, at 8:15 P.M. Conductor: Wassily Safonoff; Soloist: Ossip Gabrilowitsch.

Programme:

Symphony No. 4 ..... Beethoven
Eine Faust-Overture ..... Wagner
Concerto for Piano No. 1
B flat minor, Op. 23 ..... Tschaikowsky
Two Episodes from Lenau's Faust ..... Liszt

The Kneisel Quartet will give its third concert this season at Carnegie Hall, Tuesday, 8 January, at 8:15 P.M. Assisting artist: Mr. Ossip Gabrilowitsch.

Programme:

Quartet in A major ..... Mozart
Allegro
Andante
Mennetto
Allegro ma non troppo
Trio for Piano, Violin and Violoncello, in E flat major, Op. 70, No. 2 ..... Beethoven
Poco sostenuto, Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Allegro
Quartet in F major, Op. 22 ..... P. I. Tschaikowsky
Adagio, Moderato assai quasi andantino
Allegro giusto
Andante ma non tanto
Allegro con moto

PAST CONCERTS

Francis Macmillan, the young American violinist, who effected his entrée here at an orchestral concert some weeks ago, gave his first New York recital at Mendelssohn Hall, 26 December.

The programme was as follows:

Ciacona, Vitali Twenty-fourth caprice .... Paganini
Concerto in D minor ..... Tartini
Chaconne ..... Bach
Romance ..... Christian Sinding
Minuet ..... Mozart
Aria ..... Goldmark
Passacaglia, after theme by Handel .. Cesar Thomson

Miccio Horszowski, the thirteen-year-old Polish pianist, who recently played before Dr. William Mason, Rafael Joseffy, and other well-known musicians and teachers, and who is said to be endorsed by Sgambati and Joachim, was announced to appear Sunday night, 30 December, in the following programme:

Gavotte ..... Rameau
Sonata, Op. 31 ..... Beethoven
No. 2 ..... "
Impromptu A flat ..... Chopin
Prelude D flat ..... "
Mazurka, B minor ..... "
Nocturne D-flat ..... "
Bolero Op. 19, C major ..... "
Caprices Op. 3, No. 1 and 2 .. Paganini-Schumann
Marche-Funebre ..... Mendelssohn
Papillons ..... Ole Olsen
Barcarolle, G minor ..... Rubinstein
Rhapsodie, No. 8 ..... Liszt

Horszowski will give his second recital Sunday afternoon, 6 January.

MUSIC NOTES

MR. W. J. Henderson, whose explanatory lecture on Richard Strauss's Salome is announced to take place at Mendelssohn Hall, Wednesday afternoon, 9 January, will have the assistance at the piano of Mr. Alfred Hertz, director of the Metropolitan Opera Company. Lillian Prag, soprano and Franz Steiner, baritone of the Metropolitan Company will sing the vocal excerpts. This lecture recital should prove of especial interest to those who anticipate attending the performances of the much talked of work when it is produced this month at the Metropolitan Opera House.

Alexander Scriabine, "the Russian Chopin," who, as noted in Programmes in Advance, will give a recital of his own compositions 3 January, was born in Moscow in 1872. In his nineteenth year he was awarded first prize for composition at the Moscow Conservatory, where he studied the piano under M. Safonoff.

Scriabine has composed a vast number of pieces for the piano besides several orchestral works including his Third Symphony and The Divine Poem.

Mme. Eleanora de Cisneros and Amadeo Bassi, the two singers who have made Aida so popular of late, have each been engaged to sing at the Covent Garden, London, on long contracts. These arrangements, however, will not conflict with their contracts with Mr. Hammerstein.

Vogue hopes to publish in a forthcoming issue an exclusive interview with Mme. de Cisneros.

Mr. Camille Saint-Saëns sailed per La Provence for Havre 27 December, after making his farewell appearance in the dual rôle of conductor and pianist at the concert in honor of the distinguished composer which took place at the Metropolitan Opera House on Christmas night.

M. Saint-Saëns declared before leaving that he could not be sufficiently grateful for the cordiality of his reception here. "My tour of the country has been one charming succession of happy surprises—and" he naively added, "the only Indians I have found were at your Hippodrome, where your own people paid to see them as a curiosity."

It is possible that M. Saint-Saëns's opera Hélène will be produced at the Manhattan late this season with Melba in the cast, and it is understood that Mr. Conried plans to present the composer's Henry VIII at the Metropolitan next season.

At frequent intervals during the current season the musical editor of Vogue will contribute a series of interesting and exclusive interviews with noted visiting artists accompanied by photographs. Miss Geraldine Farrar, Mr. Conried's popular new American soprano, is the subject of the introductory article of the series printed in this issue.

The interview next week will be devoted to Mme. Bressler-Gianoli, Mr. Hammerstein's brilliant new Carmen and to M. Charles Dalmorès, the promising young dramatic tenor of the same company.

PARIS

(Continued from page 18)

night, Mlle. Sorel, the actress, sitting as an onlooker in a loge, gave a very effective lesson in what can be gained from a careful study of old prints. She wore a very simple gown of black crêpe de chine, which seemed to be slipped over a vest and tight sleeves of Alençon, that reached the knuckles a dress simple enough to let all attention be centred on the beautifully dressed hair, which had bewitching little ringlets hanging from under the bands of silver, that were supposed to hold them in place.

I must not forget to tell you of a ball gown of rose mousseline, pailleté with tiny crystal dots and incrusted with motifs of chiffon, hand-painted with roses. This was mounted on rose silk, and kept in place at the foot by a big ruche set with great roses of velvet and silk with crystal hearts. The puffed corsage and sleeves had more roses for edging, the loose petals falling on the white skin of the dark-haired wearer, and there were diamond buckles at the back and in front of the waist; and a diamond necklet made of butterflies of varied sizes was worn. Another butterfly fastened the roses in the hair. I don't know whether the wearer had tried to realize some poetical fancy in arranging this gown, but it certainly suggested dewy roses and sunshine, and her sortie de bal, a froth of white mousseline and silver lace, was like a cloud.

Paris, December, 1906 Aube de Siècle.

ETIQUETTE

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

ADVICE AS TO HOTELS

When in the city alone for the night does a woman go to the desk to engage a room? If so does she register her name? Should she wear gloves and a hat at dinner?

Ans.—If you contemplate coming to New York, write or telegraph beforehand for a room, or you will have difficulty in getting one, as the good hotels are well filled all the time. All hotels require every guest to register, and to do so you will naturally go to the desk.

At quiet hotels you can go down to dinner without your hat. At the largest hotels wear a hat, and carry your gloves with you, putting them on afterwards, if you are going out. It is not necessary to put them on at all if you are not going out, but looks, perhaps, more dignified to have them with you. [550]

SUGGESTIONS FOR TABLE CLOTHS

What table cloths are proper for a small dinner? Is it correct to serve a small dinner with doileys only?

Ans.—Use a damask table cloth, either French, Irish, or Scotch, in some of the new and attractive patterns. Of these French damask wears the best. If your table is round get a round table cloth, if it is square a square one. Use a lace centerpiece, and on it a silver or glass vase, bowl or basket, filled with flowers or fruit. A cloth is always used for dinner. Doileys are used only at luncheons or suppers. Linen cloths inset with lace are also used for entertaining, but are, of course, expensive. [548]

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3 January, 1907

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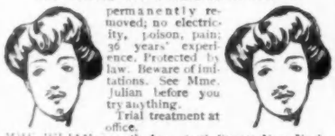

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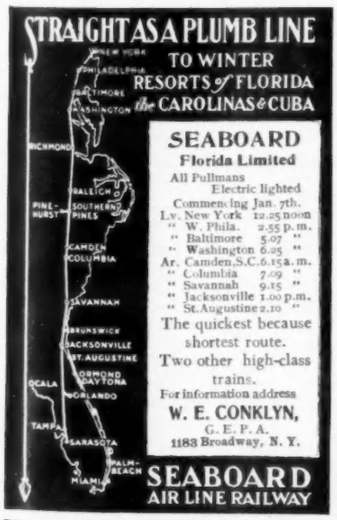

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TRADE WITH ARABIA

ADVANTAGEOUS POSITION OF UNITED STATES

A Recent consular report from Egypt states that the present time is an exceptionally good one for a propaganda of American goods. The intricate international issues and the delicate diplomatic questions involved in the political situation in Egypt are beyond the province of this report. "The fact is patent that a reaction has occurred against European influence, and it prejudices the Egyptian consumer to a certain degree against European goods. When this matter was first brought to my attention, with the suggestion that the United States was the only great Christian power not under the distrust of the natives of Egypt, and was therefore in an advantageous position to sell goods, it seemed so far-fetched that I gave little attention to it. But the repetition of the suggestion in different quarters caused me to make unobtrusive inquiries and to reach the conclusion that the existing situation does offer an entirely legitimate opportunity for propaganda directed to making American goods better known in Egypt and to create a demand for them."

INFLUENCE OF THE ARABIC PRESS

"While the mass of the Egyptian population is very ignorant, nevertheless the Arabic press is a power just as is the press in the United States or England, perhaps even more so, because its utterances when conveyed through those who can read, carry to the illiterate something akin to infallibility. The educated Arabs know that the United States never can be involved in the mixed and sometimes selfish motives which dictate the relation of the European nations to Egypt. They know that its attitude is disinterested, and in this disinterestedness they see an advantage for their own country. They have spread this feeling among their countrymen, and thus it has come about that there exists a receptive sentiment which assures a favorable disposition to anything that is American. The great body of native consumers must be reached through the medium of their own language, and when the first step has been taken by making well disposed articles produced and manufactured in America, the sale of such goods should be pressed on them through agencies familiar with the native needs and the native peculiarities. A machinery importing firm, recognizing this fact, distributes a paper published in Arabic, which is devoted chiefly to explaining the utility of American farm tools for Egyptian farmers.

I do not urge this receptiveness of the Egyptians to American influences at the present time as a controlling force in expanding the trade of the United States, but as a circumstance of which advantage should be taken."

CONSIDERATIONS THAT SHOULD GOVERN

"The growth of the foreign trade has been remarkable and the end is not in sight. With due regard for natural reactions and the bursting of speculative bubbles, the economic condition of the country is sound because its productive capacity is being systematically and permanently increased. The initiative of the State in irrigation and similar works which increase the area of cultivation and add to the productiveness of that already under cultivation, encourages the enterprise of the individual. A progressive Arab of Cairo is sinking wells and installing irrigation pumps at the foot of the pyramid of Cheops, and the Sphinx, after gazing thousands of years on sand wastes soon will be looking out on green fields. This is one of many demonstrations of the change from the old to the new Egypt.

Cotton will continue to be the staple crop, and its increase, which can be discerned with certainty, will add to the ability of the people to buy abroad. Within less than five years the total foreign commerce, which in 1895 was a little more than $10,000,000, will mount to $250,000,000, one-half of which will be imported goods. How much of this the United States shall contribute, in place of the present fractional percentage, is for the manufacturers and exporters themselves to say. It is for them to realize that a new Egypt—a commercial Egypt—exists, which lies at the gateway of a new commercial Africa."

YOUTH is Beauty BEAUTY is Care

A woman's face is an index to her character rather than to her age. A fresh, youthful face reflects refinement and care. Every intelligent woman who values the charm of perpetual youth can retain it by adopting

DR. DYS'

Sachets de Toilette Sève Dermale and Dysaline Cream.

These exquisite preparations are composed entirely of the vegetable substances, flowers and seeds which have been discovered to possess a peculiarly beneficial influence on the complexion. They contain all the elements to cleanse the skin perfectly—prevent and obliterate lines about eyes and mouth and impart youth on the features and bring health and beauty to the epiderm. Every woman, no matter how advanced in years, who persists in the use of "Sachets de Toilette" in conjunction with Seve Dermale and Dysaline Cream, will obtain a splendid and natural youth, and the smooth and velvety skin of a young girl.

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Creme	SIMON	(Cream)
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Enough for two weeks — Soft white hands, a clear skin and a glow of health in spite of the biting winds of winter. Chemists testify: Absolutely free from injurious ingredients. Physicians daily prescribe the Creme for the care of the face and hands in eczema, etc.

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Worn under the corset this Belt effects a reduction in size around the hips and abdomen impossible to be obtained by the corset alone. Setting perfectly on the figure, it is impossible for it to ride up or produce any discomfort, while it gives the wearer the slim effect so necessary to the present style of dress. It weighs only TWO OUNCES—but is strong and durable.

PRICES:
Fine linen with silk elastic, $ 5.00
Silk with silk elastic, - - 10.00
In ordering send size of waist and measurement round largest part of hips.

MME. DAVIDS
61 West 36th Street, New York
Agents Wanted.

FASHIONS FOR ELDERLY WOMEN

[NOTE.—Under this heading, it is the intention from time to time to present the correct costuming of women of mature years for all occasions.]

TO be appropriately gowned is to be well gowned—and this very idea was impressed on me the other night at the Opera. In one of the proscenium boxes attracting much attention was a beautiful woman with an unusually good figure. Her snow white hair was softly rolled back from her forehead and arranged in silky puffs, high on her head—on the left side was an Empire aigrette of black Paradise plume. Her gown was black chiffon velvet, a superb quality, cut to look as if all in one piece, draped softly across the bust and drawn tightly down to the waist-line. The skirt was full and flowing—tight fitting around the hips, and slightly raised in the back to give the modified Empire effect. The bodice was cut low front and back, with a very wide square—and outlining it was a narrow fold of white tulle, which draped softly next her neck. Around her throat was a beautifully cut jet dog collar. The whole effect was one of simplicity and elegance, long lines, and perfection of detail, and no one came in for a larger share of admiration and comment.

At a recent wedding the mother of the bride wore gray chiffon velvet. Not the cold new gray that so many women have considered it necessary to wear this winter, but a pink French gray which softens all the lines in the face and blends with almost all coloring, making it universally becoming. The skirt was circular, fitting snugly round the hips, and falling in rich folds in a medium sweep. Around the hem was a vine of hand-embroidery of gray and silver —the same embroidery outlining the new surplice bodice in a distinct V-front and back. In the V was beautiful cream Cluny with a raised design appliqued on it of silver grapes. The collar was of the Cluny, and a wide fall of it with the silver design was on the sleeves between the velvet oversleeve and just below the elbow cuff of the hand-embroidery. The girdle was a soft crush one of the velvet but so perfectly fitting that the waist looked not an inch the larger. Old silver buttons on a piece of velvet fashioned like a buckle finished it in the back. Her hat was a mushroon shape of silver lace with white gardenias massed in front and a long white plume of the tied ostrich feathers curving over the top of the crown to the back. As she was handed into her carriage the usher threw around her a superb three-quarter length coat. It was loose and full, of chiffon cloth in the same French gray, lined with white satin brocade and with deep rolling collar and cuffs of chinchilla.

BLACK COSTUME

The other morning on the Avenue was seen a smartly dressed woman of medium figure. Her costume was black light weight taffeta cloth, trimmed with caracul—the skirt two inches off the ground, hung beautifully in five groups of triple box-plaits; between the clusters of plaits, four inches from the bottom were inch bands of the caracul five inches wide inset in the cloth. The jacket was a short one to the waist-line, with a tiny waistcoat of the caracul and alternate bands of the inset caracul, and folds of the cloth embroidered in black worked on to the coat back and front, so as to give length and the broad shoulder effect. Her little toque was of caracul, and a bird of Paradise, a short full one of a rich deep green was its only trimming.

EMBROIDERED BROWN COSTUME

Another well-dressed woman was all in brown —the skirt of her costume full—just escaping the ground, and around the hem was a five inch band of velvet the same shade as the gown in a conventional pattern. Brown embroidered buttons were in groups of two on this velvet trimming and the same buttons were rather lavishly used on the coat. This was on the dolman order, with the square piece in the back falling loose from the shoulders to the waist elaborately embroidered in braid and pipings of the velvet. The front was semi-fitting, giving long, straight lines, and also embroidered. Several tassels of brown fell each side of the front and two hung from the cuff of the three-quarter sleeve. Her hat was a small brown velvet trimmed with sable tails and her furs were sable. The muff, a new conceit, was a foundation of brown plissé chiffon with two little pockets under the plastron of sable which hung loose from the muff on each side.

A pretty waist to wear with this costume is of brown chiffon cloth, dyed an exact match. A round yoke of ecru Filet lace and bands of the velvet embroidered in unusual shades of browns, and old brown cameos as buttons on the girdle.

FOR THE DEBUTANTE'S MOTHER

A woman who had brought out three charming daughters said to me the other day, "I am to give a last debutante reception next month. My youngest daughter—my baby—is coming out and I do not know what to wear. I have had every color and every material it seems to me. Give me something and do not tell me what it is, only have it something different." So we put our heads together and the result was most pleasing. Then she said she wished she had thought of having white before. I always think of the debutante in white and would do nothing to detract from her sovereignty on that day of days—but what girl would not want her mother to look her best at her coming out? Any soft creamy material is indisputably becoming to women well on in years, be they stout or thin, large or small. So the gown this hostess is to wear is cream white Princess lace over white taffeta, with a mousseline fall between. The neck is transparent front and back and the lace shaped across to the left side of the waist with a fold of taffeta outlined with a little ruche of lace following the line down into the girdle front and back. The girdle of chiffon taffeta is finished with four smart rhinestone buttons. The transparent collar and elbow sleeves are of the lace. The cuffs are finished with a graduated fall of the lace edged with a tiny niched band of taffeta above it. The skirt is slightly shirred at the top, widening to very full at the demi-train. Three folds of the ruched taffeta in four inch width are around the bottom, and the underpetticoats, very frou-frou, made of the whole a beautiful toilette. This woman has a wonderful collection of jewels, and on this occasion she will wear her diamonds and pearls and a diamond ornament in her hair.

LOVELY BLACK AND WHITE TEA GOWNS

It is so charming to go and have five o'clock tea with a woman of my acquaintance. She wears the most bewitching tea gowns, and recently she had on a new creation which she asked me to admire. It was simple, but it was so rich and handsome, faultless in line and fit. A soft full white underslip of cream white satin made princess, was veiled with mousseline in tiny knife-plaits. A three-quarter coat effect of black Chantilly lace of rather odd design was worn over it the fronts cut away like a man's coat—the length graduating to the back and edge, as it was round the bottom with a ruffle of lace five inches wide. The back of this coat was in Watteau plaits from the shoulder with two long streamers of wide black velvet ribbon. The sleeves were of the lace transparent to the elbows and not meeting to within an inch and a half on the top round of the arm —but fastened together in three places by little black velvet bows. The neck was square the Dutch one, just a trifle lower in the front than the back and round her throat was a narrow black velvet band with a tiny miniature on it. She wore the dearest little black velvet slippers! Wasn't it a charming costume?

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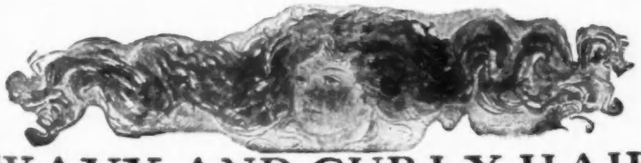

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A pure antiseptic tonic wash which adds lustre and brilliancy, and does not darken the hair. Recommended by physicians for delicate hair. Box of three shampoos, 25 cents, or 14 for $1.00, postpaid.

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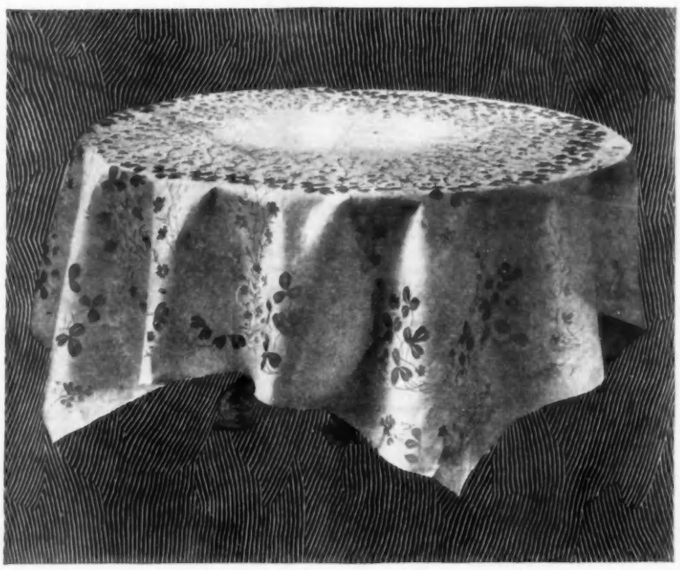

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3/4x3/4 Napkins,	5.75	Reg. price 7.00	2¼x2¼ yd. Cloth,	5.00	Reg. price 6.00	2½x2½ yd Cloth,	5.75	Reg. price 7.00
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2x2 yd. Cloth,	3.75	Reg. price 4.50	2x3½ yd. Cloth,	6.75	Reg price 8.50	2½x3½ yd. Cloth,	8.00	Reg. price 10.00
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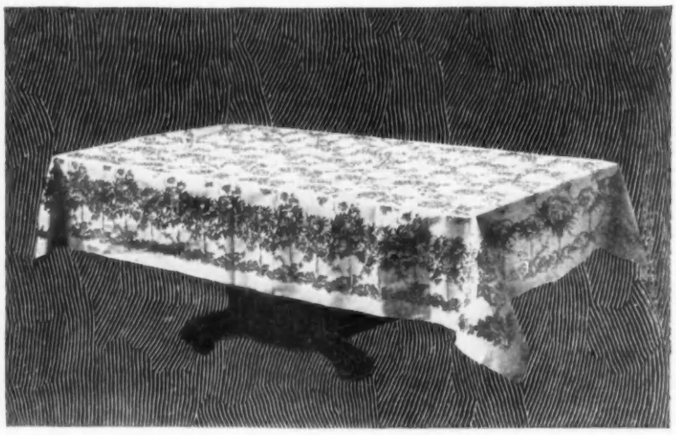

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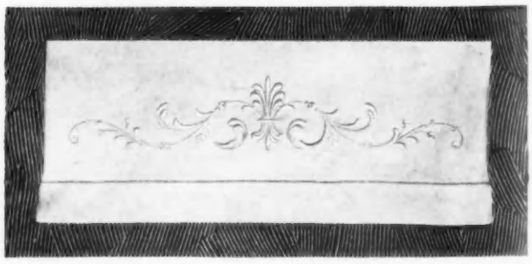
2x2 yd. Cloth,	2.50	Reg. price 3.00	2x3½ yd. Cloth,	4.50	Reg. price 5.25
2½x2½ yd. Cloth,	$4.00	Reg. price $4.50	2½x3 yd. Cloth,	$5.00	Reg. price $5.50



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